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international business magazine for television and video

October 1988

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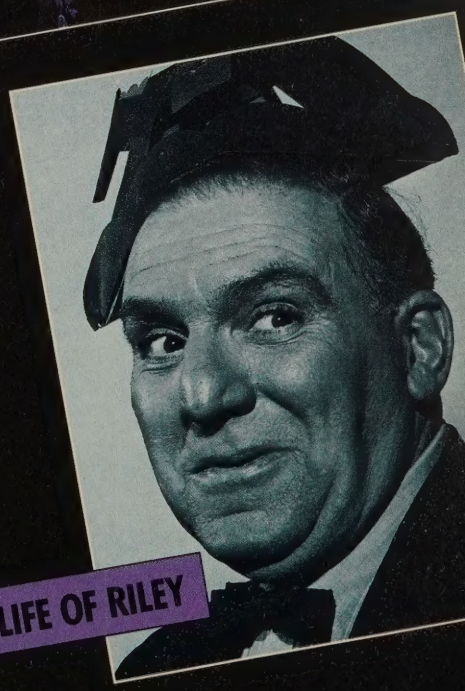

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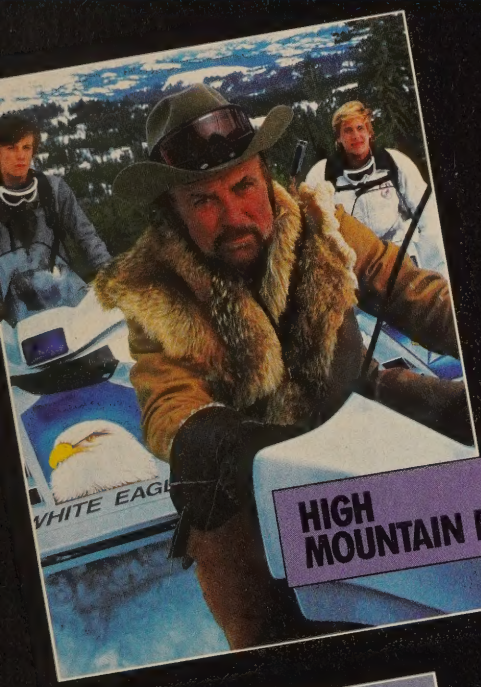

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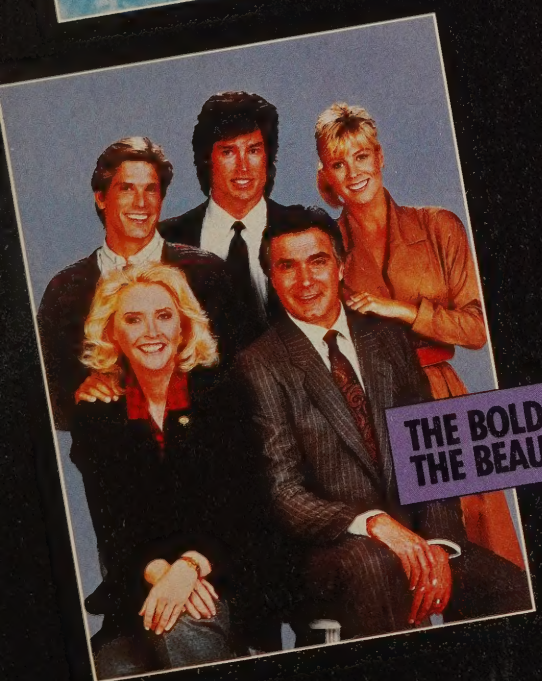

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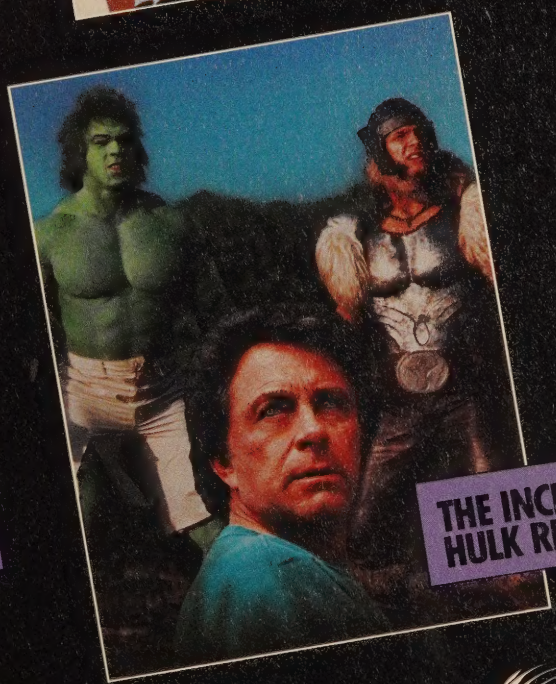

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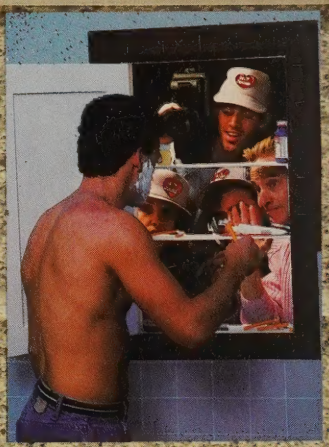

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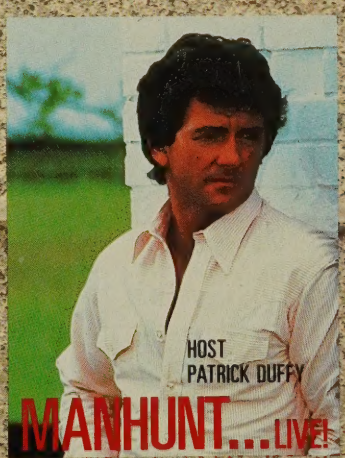

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Cover: 'I Promessi Sposi' (The Betrothed) from RAI (Italy) distributed by SACIS.

TV3: more coverage

KUALA LUMPUR: TV3 Malaysia now reaches virtually every viewer in the country.

Transmissions of the country's commercial station were extended last month to the major eastern Malaysian towns, and two more west coast states. The eastern and western halves of the nation are separated by 400 miles of ocean, and the expansion is thanks to leasing a channel from the Indonesian government's Palapa satellite. TV3 can now be picked up by viewers in Thailand, the Philippines and Indonesia.

10 million of Malaysia's 12 million TV viewers will now be able to see the station. 87 per cent of the country's households have a TV (2.25 million sets).

Holdback scrapped; films on TV sooner

LONDON: The mandatory three-year TV holdback for cinema films has effectively been scrapped in a deal struck last month between film-makers, distributors and cinema exhibitors.

Until last month, all moves with a budget of £1.25 million (US$2.1 million) or more could not go on television for three years – a longstanding complaint of producers, who often could not afford to wait that long to recoup broadcast fees.

From now on, there is no compulsory holdback for films costing up to £4 million (US$6.72 million) – which includes virtually all British productions. Films costing more than this will have to wait two years before going on TV, but this holdback may be waived with the approval of the new Films On Television committee. The committee will be made up of members of the Cinema Exhibitors Association, the Society of Film Distributors, and the British Film and Television Producers Association, with a chairman appointed by the British Screen Advisory Council, the body responsible for the revised holdback.

The new ruling will have several effects. First of all, it should increase investment in movies by British broadcasters, as well as bringing the UK into line with standard European practice. The ruling, however, applies only to terrestrial broadcasters. Windows for home-video, cable and satellite (in particular, the new Sky Movies and BSB channels) are still under discussion.

THE Editor's LETTER

Perhaps one of the most significant happenings on the European front over past months is the announcement that Sky Channel is pulling out from cable networks in Germany, Austria and France, with promises of more to follow. This is tantamount to a direct declaration of war from Rupert Murdoch and his chief lieutenant Jim Styles on the troops of the UK DBS service BSB, as they withdraw to rally four own planned channels, acquire the programming not available to them while they were seeking all-European rights, and advance on the UK.

But it is also a surrender. After years of struggle and hard cash to prove that there is money in pan-European satellite broadasting, Murdoch would seem to be waving the white flag. Will the giant American MSO United Cable, currently involved in negotiations to take over the stricken Superchannel, pay any heed to his admission of defeat?

An interesting side effect of the BSB/Astra wrangle might be a boost for the dying dog UK cable. As things stand, when marketing of the dishes to the public really starts in earnest, things are likely to get confusing. One dish for BSB, one dish for Astra (but with services transmitting in two different standards), a very expensive motorised receiver to get both . . . how much simpler just to hook up to cable and sample the whole lot, with the option of just cancelling if it's not to taste, rather than be stuck with an unwanted £199 dish. With the arrival of United Cable, Prudential Bashe, Videotron and Compagnie Generale des Eaux to speed up the wiring, it looks like dogs may have nine lives too.

On another note, this special Mipcom issue carries articles on presenting projects to financiers, the cream of production talent in some of the main co-producing countries, an overview of French TV's co-production activities in films, and an interview with one of the UK's chief co-production men. **TV World** ***recognises the paramount importance of co-productions in the present and the future and will be increasing our already significant coverage of this area. To blow our own trumpet a little, we would like to thank the Independent Programme Producers Association (IPPA) in the UK, who recently reviewed*** **TV World** ***as "essential reading for anyone seriously interested in co-production."***

Finally congratulations to Rudi Barnet of Euroaim who has succeeded, in the first year of existence, in gathering 210 European independent producers under the European umbrella, making it the largest (and no doubt, the busiest) stand of Mipcom '88.

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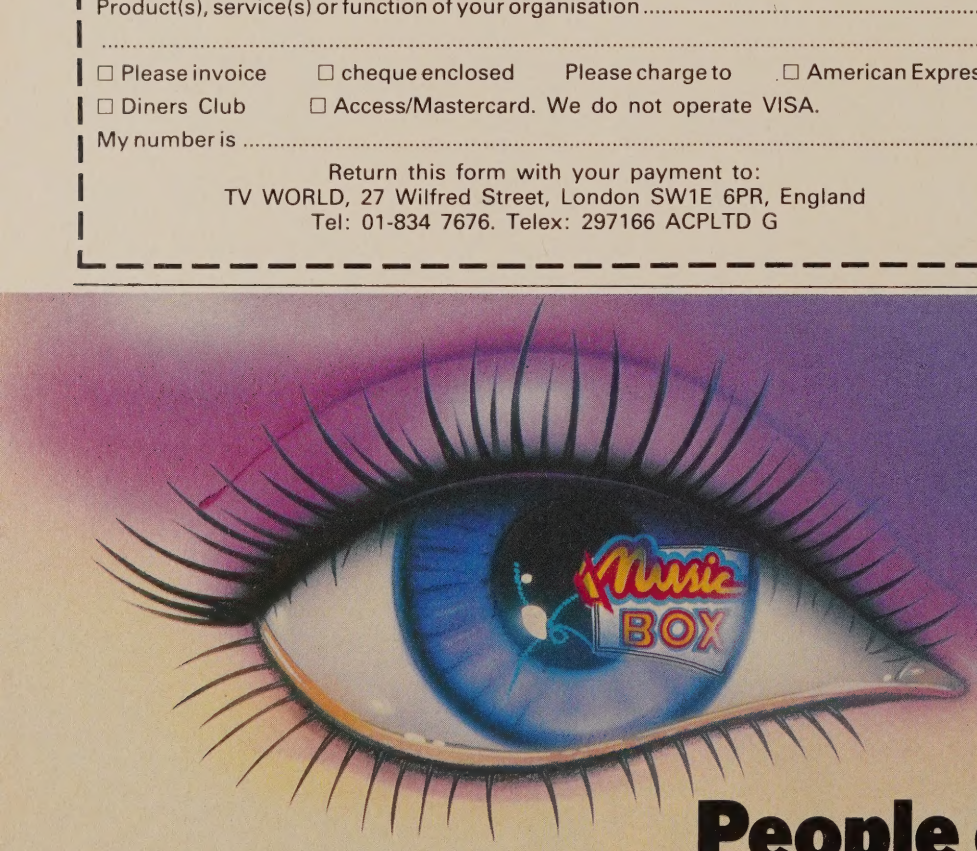
Takeover in Macao

MACAO: A five-company consortium will take over Teledifusão de Macau January 1st 1989.

The government-owned station may be reorganised earlier however. TdM had last year announced plans to franchise a second channel to foreign buyers, but later changed to a scheme to issue stock in the present two channels.

The new stockholders include STDM (The Sociedade de Turismo e Diversoes de Macau) with 16 per cent, Hongkong ATV with 11 per cent, as well as two Japanese companies and Royal Airlines with 2.5 per cent.

TdM will continue with its plans to increase transmission strength to reach Hongkong. Macao's government will retain control news, and 30 per cent of programming will be in Portuguese. The rest will be mostly in Cantonese, with some English.



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TV from the top of the world

PARIS: As *TV World* goes to press, a team of mountaineers is half-way through the world's first televised ascent of Everest, the highest peak in the world.

Climbers from France, Spain, Czechoslovakia, New Zealand and the US are tackling four separate assaults on the mountain, while a camera crew half-way up an adjacent mountain use high-powered heavy-duty cameras to record the feat.

The US$5 million event is being produced by France's F Productions for live broadcasting on the French public service channel Antenne 2. Highlights of the expedition will be available for international broadcast from F Productions at Mipcom. The company is planning to show the climax of the assault, planned for October 14, at its stand in Cannes.

Ratings down in Seoul games

NEW YORK: Fewer Americans watched the Olympic games this year than NBC had predicted, forcing the network to refund part of the revenues it had attracted for its 179-hour coverage.

NBC – which paid US$300 million for the TV rights to the games – had guaranteed a rating of 21.2 (or roughly 19 million households) to advertisers, and had pulled in more than half a billion dollars from selling spots at an average price of US$330,000 apiece.

But the ratings failed to come up to scratch. Although final figures were unavilable at press-time, preliminary surveys indicate an average rating for the games of 17.5, prompting NBC to issue compensation – so-called "make-goods" – to the advertisers in the form of partial refunds. These could total up to US$60 million by the time the games closed.

The reasons for the audience shortfall are several. Firstly, it was to be expected that the audience would not be as loyal to an overseas olympiad as it was to 1984's Los Angeles extravaganza. Also the timing of the games this year was less fortuitous – from a network's point of view – than the summer games in 1984. Cable TV has also contributed to the decline in network audiences.

This year's opening ceremony from Seoul got NBC a 15.2 rating. Four years ago, ABC's coverage of the opening ceremony in LA scored a 23.9 rating.

Sky pulls back frontiers

LUXEMBOURG: Sky Channel, in preparation for its new launch on the Astra satelite next year, is pulling its entertainment channel from the cable networks in the key markets of Germany, Austria and France and replacing it with the all-sport Eurosport channel.

This is certain to be seen as a tactical withdrawal in order better to take on the UK DBS service BSB, due to launch after Astra goes up. Sky Movies – the film channel which many people expected to go pan-European – will now be seen in the UK and Ireland only. It is, of course, much easier to obtain rights to a programme or movie to be screened to a single-language group rather than to polyglot Europe.

The change in tactics is a major shift away from the pan-European concept pioneered by Sky Channel.

A spokeswoman for Sky said, "We are now concentrating Sky Movie in the British Isles because we recognise the need for a strong homebase."

Eurosport will be seen in 23 countries across the continent, including Italy – hitherto unreached by Sky.

"From a ratings point of view, it won't make much difference," said the spokeswoman. "Eurosport will deliver the opportunity for more precise advertising."

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South African stage music on screen

NEW YORK: Kirk D'Amico, formerly of the Program Development Company has branched out on his own, and will be attending this month's Mipcom with his new company, Videfilm Producers International (VPI).

The company's first project is to be *Sarafina!*, the South African musical from the creator of the highly successful *Asinimali!* In co-production with the UK's BBC and HBO of the US, VPI will begin filming – probably in Zimbabwe – early next year.

Sarafina! won five Tony awards as a Broadway musical. The writer, Mbongeni Ngema was inspired by his own experiences growing up in South Africa. The music is a celebration of Mbaquanga – the hard, township rock music which Ngemna calls "the msuic of liberation". The musical presents a powerful anti-apartheid message.

Kirk D'Amico said, "I was floored by this play, which is no surprise since every audience is moved by it, but from ten minutes into it, I knew it would make a great film. This is the black South African experience told by people who live it."

At Mipcom, the company will be presenting its distribution catalogue, which includes musical specials, and variety series such as *It's Showtime At The Apollo* with hosts including Bill Cosby and Al Jarreau.

CHICAGO: Illionois PBS station, WTTW, has appointed Ted Riley, president of Canada's Atlantis Releasing, as its European representative.

In making the announcement, WTTV's president, Fred Flaxman, also outlined his company's intention to expand its production output and increase its involvement in the European market.

WTTW, one of the largest public broadcasters in the US, has collaborated with Atlantis before, over *A Child's Christmas in Wales*

Sarafina!

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More cash, more CATV

SOUTHAMPTON: Yet more foreign investment has been brought into UK cable, which, coupled with the likelihood that the government White Paper due in November will give the go-ahead to MMDS, is giving a new boost to the flagging fortunes of the industry in Britain.

The new foreign shareholders in the Southampton Cable are Videotron Investment (UK), a subsidiary of Le Groupe Videotron of Canada, and Compagnie Generale des Eaux of France. The equity element of the funding is £10.5 million (US$17.64 million). Each of the above will hold 45 per cent of the voting shares in the company and the initial shareholders, all of whom are from the UK, will hold 10 per cent of the voting share capital of the company.

In additon to this equity financing, $20 million will be injected as debt by the lead banker, The First National Bank of Boston and syndicated with, amongst others, the National Bank of Canada.

With this new capital injection, Southampton Cable will be able, using the services of Videotron Management (UK), a Videotron subsidiary, to build and operate an interactive cable system in the Southampton area, a franchise which has a market potential of approximately 100,000 homes.

The system will offer the world's most advanced cable TV system, offering from the outset some 40 channels including all new satellite channels and interactive local services.

This follows the awarding of four franchises to the ambitious US giant multi-systems operator United Cable, who has successfully bid for the wealthy North and South Thames Estuary, Avon and Upper Thames Valley, and US investment house Prudential Bashe, which is involved in City Centre Cable.

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People

As part of a recently announced expansion into original television programming for the European markets, David L. Simon has been appointed Vice President, Programming Europe, for **Buena Vista** Television Productions, a division of **The Walt Disney Studios.**

In his new position, Mr. Simon will be based in London where he will oversee the foreign production of Buena Vista Television programs for all of the European markets as well as co-productions between The Walt Disney Company and foreign broadcasters and producers.

Ben Challis, formerly Rights Manager at **Super Channel,** has been appointed Head of Business Affairs and Group Company Secretary of the **Allied Entertainment Group.**

William Litwack has been named director of development and distribution for **Cinar Films Ltd.** of Montreal. Litwack has previously held positions as **Telefilm's** director of Planning and Corporate Affairs, as well as director of distribution for the **National Film Board.**

Cinar has also appointed composer Pierre-Daniel Rheault director of post-production for the company, increasingly important since Cinar this year opened a sophisticated recording and audio post-production facility which is very active in production, re-packaging, dubbing and recording.

RCA/Columbia Pictures Video U.K. has announced the appointment of Tina Bondonno as Marketing Manager.

Peter Katadotis, former head of English programme production at the **National Film Board,** has been appointed Director of **Telefilm's** Production and Development sector. Katadotis took over the post on an interim basis last February and was made permanent in September.

Katadotis will be responsible for the Broadcast fund, the Feature Film Fund, and Interim Financing Fund for French and English. And he will co-ordinate production and development in Telefilm's domestic offices, which will reportedly ensure greater uniformity in the application of management policies and procedures.

Hongkong TV shares Olympics

HONGKONG: ATV lost its bid to exclusive coverage of the Seoul Olympics when Hongkong courts ruled it had to share with rival TVB.

ATV had paid $900,000 for the rights and spent another estimated $5 million setting up the coverage. TVB split the costs with ATV but was expected to take in the lion's share of advertising revenue, as it is the dominant station in Hongkong.

ATV reportedly slashed its rates 70 per cent after the final ruling. Advertisers who stick by ATV will get a discount.

Both stations planned heavy coverage of the Olympics, the first in Asia and the first which Hongkong stations can air live during prime-time. (Seoul is only two hours ahead of Hongkong).

Belgium's new channel

Brussels: The staff of VTM (Vlaamse Televisie Maatschappij), the Dutch speaking commercial station due to start in Belgium in February next year, is now completed. Both coming from the public station BRT, Guido Depraetere and Mike Verdrengh have been appointed respectively programme manager and deputy programme manager.

One of the series the private channel will be broadcasting its Worldvision's *Dallas*. Up until now, it was BRT that bought the programme, but the distributor's demand to also rebroadcast the previous 10 years' series was unacceptable to the public station. "It's not a question of money", explained Prosp Verbruggen, manager of programme acquisitions at BRT Our schedule just doesn't allow us to do stripping."

"This is totally different for the new channel," says Guido Depretere. "We should finalise the deal at Mipcom and show the first new episodes immediately when we start. In two or three years time, when our broadcasting time will become larger, we will be happy to have material to show to our viewers."

Dallas.

'Third net': legal holdups

TORONTO: Court battles continue to dog the growth of Canadian independent operator Izzy Asper. Currently Asper is in court seeking control of Global Television of which his company, CanWest Communications of Winnipeg owns 61 per cent but not voting control. Voting control is held by Global president Paul Morton and board member Seymour Epstein.

Asper finally concluded a years-long court battle over control of CKVU-TV in Vancouver, successfully taking control of the station he had purchased. And last year, CanWest opened two independent but connected television stations in the West, SaskWest Television Inc. in Regina and Saskatoon. There has long been discussion of the possibility of a third national television network in Canada, and it was thought Global might eventually be it. However, court battles have tied up the company's progress and Asper has said that a viable alternative to a third national network might be a national network of independent stations, linked by satellite, which Global and the CanWest stations would join.

Meantime, Global's news and current affairs, Rudi Carter, has resigned after only nine months with the independent station. Carter was previously head of independent productions for CBC and was given responsibility for Global News and special projects. Global news has been through some major changes in the past year with the resignation of both long-time anchors Jan Tennant and Peter Trueman. Trueman, with Global from start-up, took the evening news national with the initiation of half the newscast from a Global Ottawa bureau, reporting on Parliament and international affairs. Like other news programs, Global's has expanded into three half-hour segments, starting at 17.30.

C4 dumps 6 distribs

LONDON: In a move intended to strealine Channel 4's sales operation, the broadcaster has dismissed six of its nine "approved distribuors", including Richard Price's RPTA.

Since the start of 1986 there have been nine specialist companies selling Channel 4 material alongisde Channel 4 International, but in a circular sent to members of the Indpendent Programme Producers' Association (IPPA), the broadcaster sadi that the system was "admistratively cumbersome and often confusing to buyers". The number of approved distributors has been cut back to three, in addition to Channel 4 International – the original number when the channel was launched six years ago.

Two of the companies remain unchanged: Jane Balfour Films (specialising in documentaries) and NBD Pictures (music programming). But RPTA, which was one of the original three, has been replaced by Video Arts Television.

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New Irish independent

DUBLIN: A privately-owned group of media companies was launched last month in the Republic of Ireland, covering film, TV and video production and distribution, recording and talent management.

Gandon Productions Ltd. is under the joint managementof Niall McCarthy, formerly the head of drama and entertainment at Ireland's state broadcaster, RTE, and John Baragwanath, the former head of RTE's programme sales and co-production division.

Already in preparation is a co-production with the UK's Granada TV, which will start shooting in Ireland next year. Budgeted at around £2 million, *The Real Charlotte* is an adaptation of the Somerville and Ross novel into a four-hour mini-series.

Along with Granada and Dune Productions of Paris, Gandon has commissioned four screenplays, and will produce four single films next year. Also in preliminary preparation are two more novel adaptations. Already completed is a six-part public information series for TV called *Use Your Money* which will be screened on RTE this winter.

Gandon Video has release five titles into the Irish retail market, and has secured distribution in the US, Canada, the UK and Australia. Other titles are to be announced.

Ted's games: 1st sign-up

MEXICO CITY: Mexico's private television network, Televisa, is the first company to sign on for the 1990 edition of Ted Turner's Goodwill Games, the Olympic-style sports event that debuted in 1986.

Televisa will field a staff of up to 60 at the games, which will take place in Seattle, USA, and will produce a daily one-hour programme in Spanish, highlighting each day's events, in addition to live coverage of the games. This programme is to be distributed by Turner Programme Services.

Turner Broadcasting System Inc. holds the world broadcast rights to the event and is the official host broadcaster.

● Turner's Cable News Network International is now available to Dutch viewers in Rotterdam. Since last month, the GEB cable system has carried CNNI as a basic service to its 220,000 subscribers.

Satellite meeting set for December

LONDON: The two-day European Satellite Communications conference will take place from 1-2 December, at the British Academy of Film and Television Arts (BAFTA) in London.

The conference is timely in light of the UK government's issuing of six licenses for specialised satellite services. This action and the easing of regulations after 1992 means those in the telecommunications field will have a new range of services and choices.

"The conference will examine these issues along with the development of private satellite networks," said the organisers, Blenheim Online.

Other topics to be covered include satellites in mobile communications, the market for satellite mobile communication products and services and how the experiences of the United States can affect the development of European systems.

Papers at the conferences will be presented by industry leaders such as Tjakko Schuringa from the Commission of the European Communities, Belgium, and Geoff Knight, of the UK's Office of Telecommunications. They will examine what 1992 will mean for the satellite communications industry.

In addition to the conference, a one day introductory tutorial will be held at BAFTA on 30 November. The tutorial will provide a comprehensive introduction for the layman on satellite communications theory and services. London (01) 868 4466.

New deals ... new deals ...

The Consolidated Group has made a two-year television output arrangement with Interscope Communications, Inc.

The agreement gives Consolidated's distribution operation worldwide television and video distribution rights to all Interscope's two-hour television movies. The deal also calls for Consolidated to have the right of first negotiation for all mini-series and foreign co-productions.

Founded and privately owned by producer Ted Field, Interscope develops and produces feature films and television programming. Among its recent box-office hits are *Three Men And a baby*, and *Outrageous Fortune*.

Interscope's television division has produced the CBS Television four-hour mini-series, *Murder Ordained*, (distributed by Consolidated) starring Keith Carradine; and four movies of the week.

Reeves Entertainment Group has concluded its first format sale on *The Home Show*, which airs weekday mornings on ABC in the US.

The agreement, which covers format rights for Holland, was concluded with **Joop van den Ende Productions,** the Dutch production company with studio facilities near Amsterdam. The deal provides a one-year option and the right to make programmes in the next 18 months, for a minimum of 13 shows. Dutch producers will review all of the show tapes and promotional for the Dutch format version of the show.

The Home Show, is a how-to magazine show for women.

Adler Video Marketing of the US has licensed *Shortcasts* to the **British Broadcasting Corp.** *Shortcasts* is a news/feature clip service offering, to date, over 800 two to four minute segments on a diverse range of subjects. The BBC plans to schedule *Shortcasts* as humorous, interesting filler material.

Shortcasts is produced twice weekly by **Potomac Communications,** a Washington, D.C. news bureau and Adler Video's partner in this venture. Feature segments are sourced from over 30 US TV stations, Potomac Communications' news bureau, and established independent producers.

D.L. Taffner's International Division has sold its *Animated Classics* to 21 countries worldwide. The one-hour animated specials, *Oliver Twist, Ghost Stories,* and *Phantom of the Opera,* were all produced by Taffner's **Emerald City Productions** in Dublin.

The countries include China, the UK, Ireland, Zimbabwe, Saudia Arabia, New Zealand, Uruquay, Paraquay, Bolivia, Chile and The Philippines.

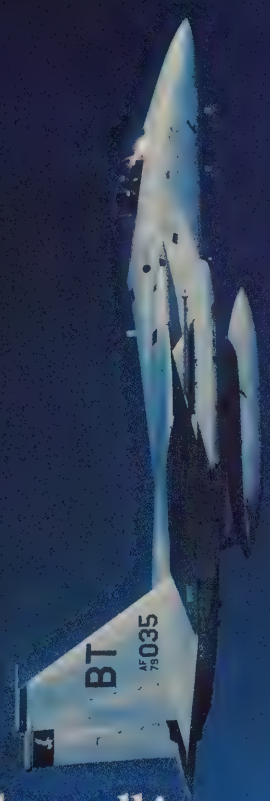
Paragon International, the Toronto-based distribution company, has acquired the international distribution rights to three half-hour animated television specials being produced by **Lacewood Productions Incorporated** in association with *Hinton Animation Studio Incorporated.*

There are: *Bluetoes* licenced by CBC for Christmas broadcast, *The Railway dragon* for CFTO-TV, and *The Teddy Bears' Picnic* for the CTV network. The Disney Channel will air the shows in the United States.

International Video Entertainment Inc. (IVE) has signed a multi-picture home video output deal with **New Visions Pictures,** the joint venture between New Visions Entertainment Corporation and Cineplex Odeon Corporation.

Lorimar International has acquired the exclusive worldwide television rights to distribute the 1988 and 1989 *Miss America Pageant* in all territories outside the United States.

According to A.C. Nielson Co. data released last month, the Pageant pulled in a 22.3 rating and 44 share, its highest since 1980. The show will be launched internationally at Mipcom.



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A Tale of Two Cities, **Granada Television's** dramatisation of the Charles Dickens classic, began filming in August and will continue until November.

This is the first time that both British and French actors have appeared in a film of Dickens' tale of the French Revolution, which is being filmed in France and in Manchester.

This £4 million (US$6.72), four-part miniseries is a co-production between Granada Television and **Dune** of France. It has been sold to WGBH Boston for showing on the PBS network in the USA in the Mobil-funded *Masterpiece Theatre* series.

The cast is headed by James Wilby as Sydney Carton and Xavier Deluc as Charles Darnay; Serena Gordon as Lucie Manette; Jean-Pierre Aumont as her father Dr Manette; Anna Massey as Miss Pross; Alfred Lynch as Jerry Cruncher; Gerard Klein as Defarge; Kathie Kriegel as Madame Defarge and John Mills as Jarvis Lorry.

The novel has been dramatised by Arthur Hopcraft, produced by Roy Roberts of Granada Television and directed by Philippe Monnier. Executive producers are Steve Hawes, Commissioning Executives for Drama, Granada Television, and Robert Nador, Chief Executive, Dune.

The story is set in London and Paris at the time of the French Revolution. "It is an epic tale of personal vegneance and ultimate self-sacrifice, of romantic love and passionate devotion to a cause, set against a backcloth of world-shattering events in a country in turmoil," says Granada.

It is intended for transmission on the ITV network in 1989 — the 200th anniversary of the French Revolution — and on Antenne 2 in France.

In the new production the English characters are played by British actors, while a French cast will portray Dickens' French characters.

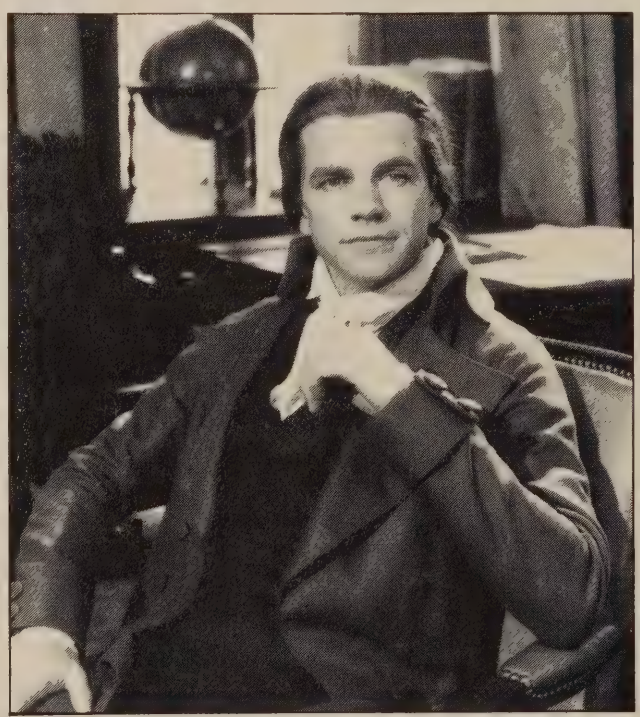
The French members of the cast will speak English if they are in a scene with an English-speaking character. This will then be dubbed into French for the French television version. If a scene is totally between French actors two versions will be shot — one in English and a second in French.

In general, scenes set in Paris and the French countryside will be filmed in Bordeaux and its environs. Scenes which Dickens set in London will be filmed in Granada's Stage One film studio and in locations around Manchester.

Arthur Hopcraft's previous adaptation of a Dickens novel for Granada, *Hard times*, won numerous awards including Best Drama Series from the Broadcasting Press Guild and a Gold Medal at the International Film and Television Festival of New York.

● Starting production this month is a Granada TV movie adaptation by Harold Pinter of the Irish novel *Heat Of The Day* by June Wyndham Davies. The film is intended for transmission on the ITV network in the autumn of 1989, and again has been pre-sold to WGHB-Boston for the Masterpiece Theatre on PBS.

It is being directed by Christopher Morahan, who last worked for Granada when he produced and co-directed the world-wide hit, *The Jewel In The Crown*.



'Hard Times'

The dramatic story of legendary Canadian press baron Lord Beaverbrook will be brought to life in *Beaverbrook*, a four-hour television mini-series which will chronicle Max Aitken's incredible rise from the backwoods of Canada to power, wealth and notoriety as a newspaper magnate, maverick socialite and key wartime adviser to Winston Churchill, becoming Lord Beaverbrook.

Arnie Gelbart of Montreal's **Cleo 24**, and W Paterson Ferns, of **Primedia Productions**, Toronto, have joinly acquired the rights to the definitive biography of Lord Beaverbrook by AJP Taylor, the historian and a close friend of the peer.

Gelbart and Ferns also announced that they have engaged the acclaimed Canadian sceenarist, playwright and novelist Ted Allan to script the series.

National Program Partners I (NPPI) of Boston has finalised investment deals with the UK's **BBC** for *Hirohito*, and with **Colstar Productions**, London, for *In Search of Wildlife with David Shepard*.

Hirohito, a 60-minute profile of the Japanese Emperor, is a definiotive documentary of Hirohito's life. It is planned for air in early 1989, the 50th anniversary of the beginningof World War II. NPPI has securd all broadcast and cable rights for the program. *In Search of Wildlife with David Shepard*, a series of six half-hour nature programmes focusing on endangered animals, is co-funded by **Thames Television** and **PBS.**

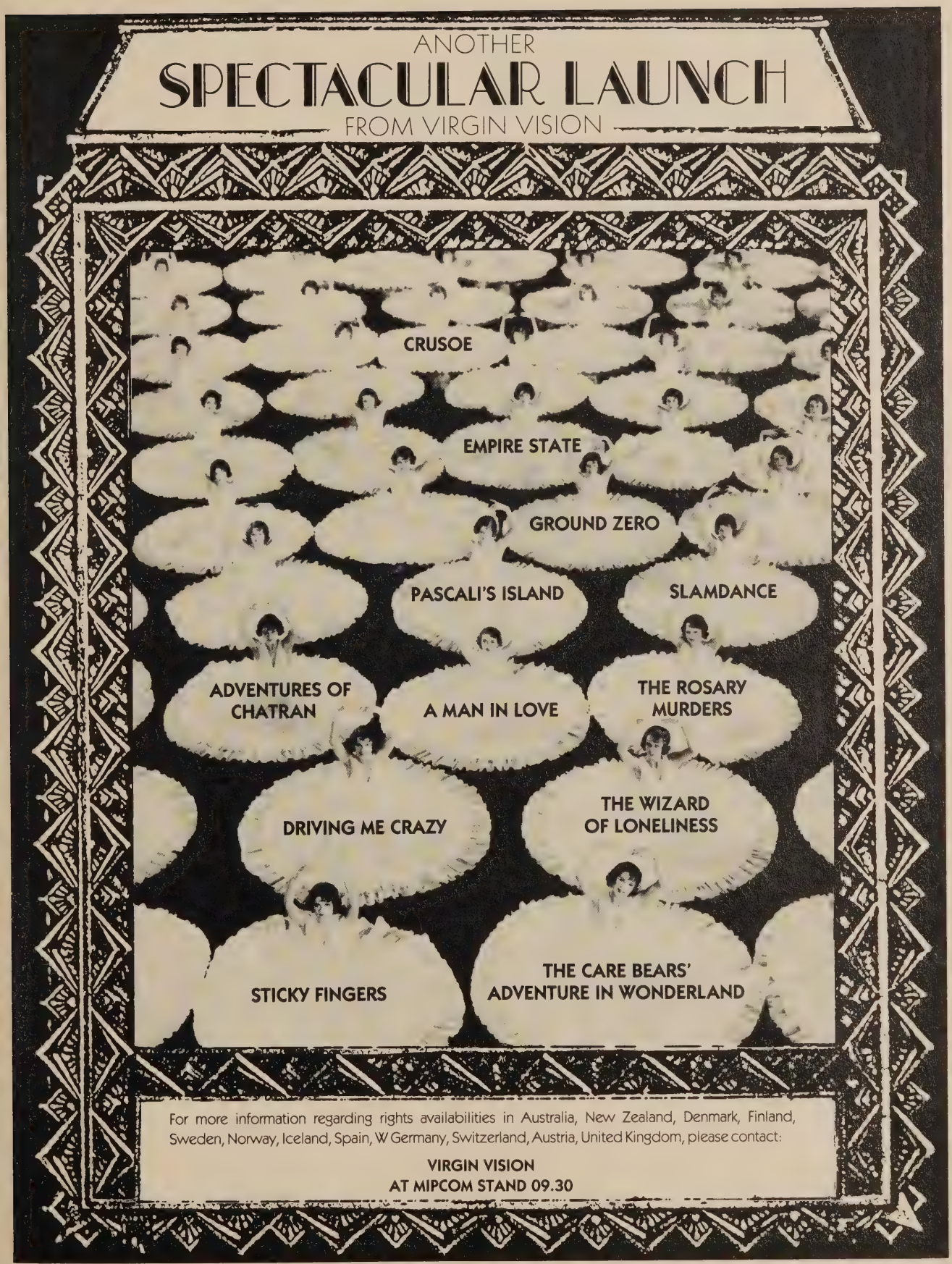
NPPI comprises nineteen public television licensees and was created to invest in the acquisition, development, purchase and distribution of programs suitable for American public television. The partnership represents the first time a group of public television stations has organised to invest in programming for their own broadcast use as well as marketing to other users.

Principal photography on **Castle Rock Entertainment's** *Lord Of The Flies*, a **Nelson Entertainment International** release, began last month, with a twelve week shooting schedule on location in Jamaica.

It is an '80s adaptation of the classic novel by Nobel Prize-winner Sir William Golding, Originally published in 1954.

Harry Hook directs from a screenplay by Jay Presson Allen, whose list of screenwriting credits includes Alfred Hitchcock's *Marnie, The Prime of Miss Jean Brodie, Cabaret* and *Prince of the City*.

Lord of the Flies will be distributed internationally in all media by Nelson Entertainment International and theatrically in the US and Canada by Columbia Pictures Entertainment. Domestic home video rights will be handled by Nelson Entertainment with Castle Rock retaining North American broadcast and pay TV rights.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VIRGIN VISION
AT MIPCOM STAND 09.30

Shadow of the Cobra, a 4-hour mini-series starring Rachel Ward, Michael Woods and Art Malik, has started production in Australia.

The series made by **Zenith** of London is based on the chilling experiences of two journalists who become dangerously involved with one of the world's most intriguing and deadly modern day criminals, Charles Sobhraj.

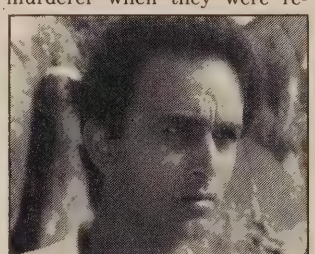
Shadow of the Cobra set in India and Thailand, will be shot entirely on location in Australia and Sri Lanka.

The series is to be made for Zentih by Australian producer Ben Gannon, who produced Australia's most successful film of 1987, *Travelling North*. Mark Joffe directs the screenplay, co-written by Michael Laurence and Scott Roberts.

It will be televised by the **Seven Network** in Austrlia next year and **Tele-Munchen** has acqjired European rights. Zenith is currently negotiating sales in the UK and the US.

The charismatic Sobhraj, played by Art Malik (who starred in *The Jewel in the Crown* and *A Passage to India*) is believed to be responsible for at least fifteen murders through Asia in the 1970s. Most of his victims were young Western travellers who were seduced by his fatal charm.

Two Australian journalists, Richard Neville and Julie Clarke, became involved with the mass murderer when they were researching their best-selling book, 'The Life and Times of Charles Sobhraj'.



Art Malik

Rachel Ward and Michael Woods, play Steven and Chris, the journalists in the series who are based on Neville and Clarke.

They are commissioned to write his life story while he is in prison awaiting trial. Horrified by the crimes he is said to have committed and fascinated by the power he exerts over all those who come into contact with him, they do not realise that they too are falling under his evil spell.

Still in Tihar Prison in Delhi, Sobhraj is now fighting extradition to Thailand where he would certainly face the death penalty for his crimes.

The Exiles, a two-hour documentary film by award-winning filmmaker Richard Kaplan that tells the story of the European artists, scholars and intellectuals who escaped totalitarianism and emigrated to American before the outbreak of World War II, has concluded on-location production in France, Germany, and the US.

A production of **Richard Kaplan Productions** in association with **WNET/New York,** the film will premiere on PBS in the spring of 1989.

"Nearly a year of production has created a body of work recapturing a extraordinary period in our century's history, when brave men and women fled the spectre of persecution and sought sanctuary in America for their talents and energies," said Kaplan. "In fact, this story or rather their story is so powerful that we have changed the original format of the programme to allow their words to speak for themselves without the use of a host or narrator." *The Exiles* is made possible by funding grants from the national Endowment for the Humanities and a number of private donors.

From 1933 up until America's entry into World War II, large numbers of scholars, intellectuals and artists fled Europe as totalitarianism took hold in Germany and Italy, and then threatened to dominate all the continent.

Shooting is expected to be completed at the end of this year on the topical drama *Finish Line*, which deals with the issue of drugs in competitive sport.

It is being made by the **Phoenix Entertainment** Group and **Guber-Peters** for the new US cable network to be launched next month, **TNT Network.** The TV movie will be distributed outside the US by **ITEL** of the UK, who will launch it on the international marketplace at next year's MIP.

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VIRGIN VISION
AT MIPCOM STAND 09.30

*Frankly, my dear, a good many broadcasters **do** give a damn over Brussels' interference in their TV ads The UK's Margaret Thatcher (above) is one who objects to the proposal that would make it illegal to have more than one ad-spot during the four-hou 'Gone With The Wind' (left).*

Putting the brakes on the breaks

Should commercials be allowed to split up programmes? The question is currently splitting Europe, reports Cheryl Markosky.

DEPENDING on which side of the camp you crouch, you can quiver from joy or terror at the pending Council of Europe's Draft Convention and Directive on broadcasting. Seen as a framework for European television, many sections of the yet-to-be-ratified agreement will liberalise programming and open up new avenues for European televison to firmly march upon.

However, the Directive is not popular with every European nation. There are many points yet to be wrangled over, before a consensus of agreement can be reached. Some unsatisfactory points include restrictions on sponsorship; bans or detailed rules concerning product groups; programming quotas; copyright; right of reply; radio; teletext; and centralised administrative procedures.

One particular area of concern singled out by the advertising industry is in Article 13. It refers to advertising in 'blocks,' opposed to advertising during 'natural breaks.'

Broadly, this Article says that feature films, no matter how long, may be interrupted only once by advertisements; TV films, including series, serials and documentaries, may only be interrupted once if longer than 45 minutes, and once for each complete period of 45 minutes.

Advertisers, agencies and broadcasters in the United Kingdom are united in their opposition to this proposed abolition of 'natural breaks' and are backed strongly by Mrs Thatcher and her Cabinet. Other countries against the Article include Italy, Spain, Luxembourg, Ireland and Malta. Staunch supporters, most who already favour the 'block' system of advertising, are: Germany, Austria, Belgium, the Netherlands, Switzerland and Lichtenstein.

Lobbying is in full swing, with the Draft ready for signing in November. The UK and fellow opponents are desperately trying to woo 'fence-sitters' like France, Portugal, Cyprus and Turkey over to the "no" camp. Greece, Iceland, Norway, Denmark and Sweden are currently abstaining and need to be won over to one side or the other.

Besides infringing on freedom of expression, this move away from a greater number of flexibly scheduled short breaks of two to three minutes in length to a smaller number of longer 10 to 12 minute breaks could cause great losses of revenue in the advertising sector. Research was carried out in the UK on a random week's programme schedule in June this year, which showed that on the basis of the new Article there would have been a loss of five per cent in advertising minutage; a 35 per cent loss of centre breaks; a 15 per cent loss of breaks overall; the number of short commercial breaks of under two minutes would be reduced by 45 per cent; the redistribution of lost minutage would result in a 35 per cent increase in the number of longer (three minute) breaks; and the redistribution of minutage would have a knock-on effect on programme promotions, 27 minutes of which would be lost.

Brian Jacobs, media director of London agency Leo Burnett, says that the ads won't work as hard in a longer block. "Ads aren't as effective in a 12 minute break as they are in a shorter two-and-a-half minute break. People won't just pop out to make a cup of tea, but will go and get a Big Mac."

Jacobs believes the television companies will just try to find their way round the new rules, if they are imposed. One way to escape the possible restrictions would be to produce shorter programmes.

"For some bizarre reason, quiz shows are singled out as exceptions to the rule," adds Jacobs. "This means quiz shows will mushroom even more than they are at present and we will be inundated with this sort of programming."

continued on p38 ►

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ALBERTO SORDI in the role of Don Abbondio · GISELA STEIN

Screenplay by ENRICO MEDIOLI, ROBERTA MAZZONI with the collaboration of SALVATORE NOCITA and PIER EMILIO GENNARINI Sets by ENRICO TOVAGLIERI
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Channels meet on higher ground

A change of strategy in the Berlusconi camp has already caused a significant change in the overall Italian picture, Stephen Dembner reports.

IF 1987 can be characterised as a year in which RAI came down off the mountain to fight the private networks in the trenches, 1988 and the upcoming 1989 season look to be marked by an attempt on the part of Berlusconi to raise his standards to compete with RAI on the high ground.

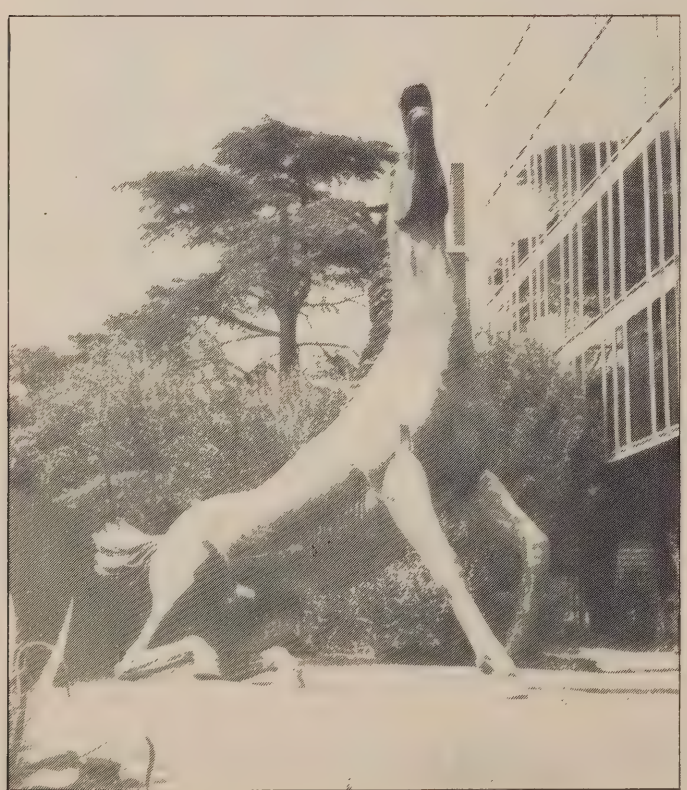
First and foremost is the decided shift towards news and information programming, at the expense of variety shows. On the private side, Berlusconi has finally made the commitment to a nearly-live daily news programmes (see box).

This should further stimulate the two national RAI networks to brush up their news and information broadcasts, which have recorded a significant drop in viewership over the past season, particularly among younger viewers. RAI-1 is planning to add a biweekly information programme aimed specifically at young people, while RAI-2 is adding a weekly transmission investigating ecological issues, and conservation of natural and cultural resources.

But the real winner in the news game appears to be RAI-3, the regional arm of the state broadcaster. Long treated as the ugly duckling of the RAI family, RAI-3, almost without support, has begun to bloom. The RAI-3 evening news (broadcast at 19.00) has not suffered at all and has now acquired a stable audience of nearly 3 million (15 share). In addition, permanent slots have been given to the news on RAI-3 at 14.30 and 23.45.

The great strength of RAI-3, unexpectedly, seems to be the regional news that makes up more than half of the main evening broadcast. In fact, RAI President Enrico Manca has announced that regional information will become a larger part (it couldn't be any smaller) of the news on the two national nets.

"The agency is studying how to work out the technical problems of inserting regional slots into the national news on RAI-1 and RA1-2," says Pier Vincenzo Porcaccia, director of regional news for RAI, "but it is a difficult problem. While the third network is regional by nature, the others are not and it will require the assignment of a number of additional broadcast frequencies to RAI if we are really to have success in this area." (Ed note: Since the assignment of additional frequencies is tied to the passage of a new national television law, still bogged down if not forgotten, there is slim chance of a real move towards "regionalising" the news on RAI-1 and RAI-2 for the moment.)



RAI's symbol; a statue of a dying horse, outside the company's head office. RAI, however, cannot let its horse expire, or it will be taken over in the ratings race by the new breed of thoroughbreds from the Berlusconi stable.

Stars dumped

The increase in news is decidedly at the expense of the variety divas. In fact, the Italian press has been calling it "the anchorman's revenge." Topping the list of variety show presenters who have been left out in the cold is Pippo Baudo. After a celebrated switch from RAI to Canale 5 in 1987 (along with Raffaella Carra and Enrica Bonaccorti) Baudo had a short and disastrous stint as Artistic Director for the three major Fininvest networks. His style seemed to find little support with the rest of the Berlusconi presenters or with "Mr Television" himself. Before the end of the spring '88 season, Baudo announced that he would take a "pause for reflection" which was widely viewed as a first step towards a dissolution of his relationship with Fininvest.

At that point, the question was whether Baudo would find a warm welcome back to what he termed "Mamma RAI." So far, no red carpet is being rolled out. Baudo has said that he would welcome a call from RAI, although he notes that "My agreement with Berlusconi prohibits me from such a move at least until the beginning of 1989." RAI-1 Director Giuseppe Rossini, however, has been chilly in Baudo's regard. "Our programming decisions for the coming season have been made," says Rossini, "but if Baudo were to call us, perhaps we could find a spot for him."

It seems unlikely that Italian televison audiences will be offered a view of Raffaella Carra either before the end of 1988. After obtaining only average ratings for her spring show on Canale 5, Carra is said to be preparing a Saturday evening quiz show with a dash of

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by FRANCO ZEFFIRELLI

THE BETROTHED
by SALVATORE NOCITA

THE WOUNDED KING
by DAMIANO DAMIANI

DON BOSCO
by LEANDRO CASTELLANI

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written, directed and played by
NANNI MORETTI

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THE OCTOPUS 4
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Meet on higher ground

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old-style variety (copied from a Spanish programme for which Italian rights have been obtained), but no one is predicting that the programme will see airtime before 1989.

Old habits die hard, however, and although variety has been re-dimensioned in the overall Italian television picture, it certainly has not disappeared completely. RAI will offer traditional standards such as *Domenica In* (hosted by Marisa Lurito who registered major successes in tandem with *Renzo Arbore* last season) and *Fantastico,* the Saturday night variety tied to the national lottery. New entries on the state network include *Via Teulada 66* (the address of one of RAI's Rome studios), hosted by Loretta Goggi; *Carnevale* with ex-*Domenica* in host Lino Banfi; and the unlikely *Io Jane, Tu Tarzan,* with sexy-soubrette/actress Carmen Russo. Following on the success of the casino setting of Italia 7's sexy game show *Colpo Grosso,* RAI-2 is also going to test the gaming ambiance. Beginning on 4 November, Friday night's prime time slot will be dedicated to *Rien Ne Va Plus,* a relatively low-budget variety/cabaret.

Perhaps the most interesting new attempt at variety this season will be a RAI-3 production called *La TV Delle Ragazze* (Women's TV) which is hosted, produced, directed entirely by women. Created by Valentina Amurri, Linda Brunetta and Serena Dandini and directed by Marilena Fogliatti, *La TV Delle Ragazze* will be a parody of the traditional television broadcast day, from breakfast shows, through soaps, and even including a take-off of the late-night strip shows that characterised the early days of Italian private television. The programme will air Monday nights at 21.30.

On the private networks, Serena Grandi, perhaps best known for her epic physique, will host a Retequattro production, *La Verita Ti Fa Male* (The Truth Hurts). Other Berlusconi variety productions will include another season of the *Maurizio Costanzo Show,* and *Il Pranzo e Servito* with Corrado. The Italia Uno, Sunday night comedy variety *Drive In* has been finally laid to rest, but emerging from the tomb are ex-*Drive In* stars Ezio Greggio and Gianfranco D'Angelo with a new show in the same time slot.

No commercials

Finally, one new variety show on Italia 1, *Megasalvi Show,* deserves special mention in that it will be aired in its entirety without commercial interruptions. It does last for only 12 minutes, but this still may be a record for Fininvest.

Another area in which Fininvest is making a concerted effort to come up to the level of RAI is that of production of serials, mini-series and situation comedies. Once the exclusive domain of RAI, Berlusconi's major push in this area is driving up both the quantity and quality of Italian-made programming across the board. This season will see a major jump to more than 500 hours of Italian-produced serials, with RAI airing some 300 hours and Berlusconi the remainder. As a result, the Italian screen (and the rights-sales offerings) will be flooded with Italian policemen, detectives, petrol station attendants, nightclub operators, etc.

Of course, serials dealing with Italian life are not, strictly speaking, a new occurrence, but this time there seems to be a genuine commitment to producing footage that has appeal to both national and European audiences.

The enthusiasm for national production appears to be driven by two forces.

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PORTUGUESE PRODUCTIONS
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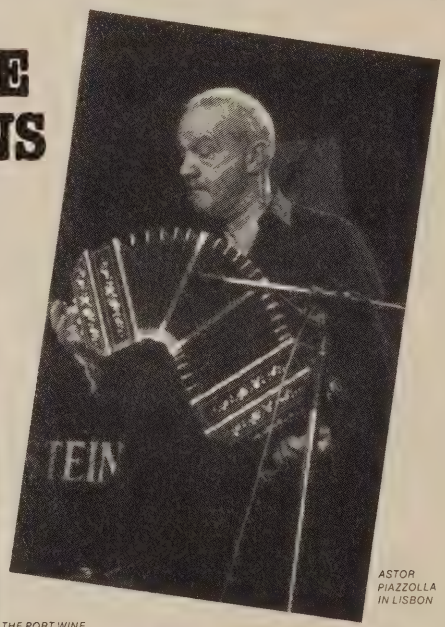

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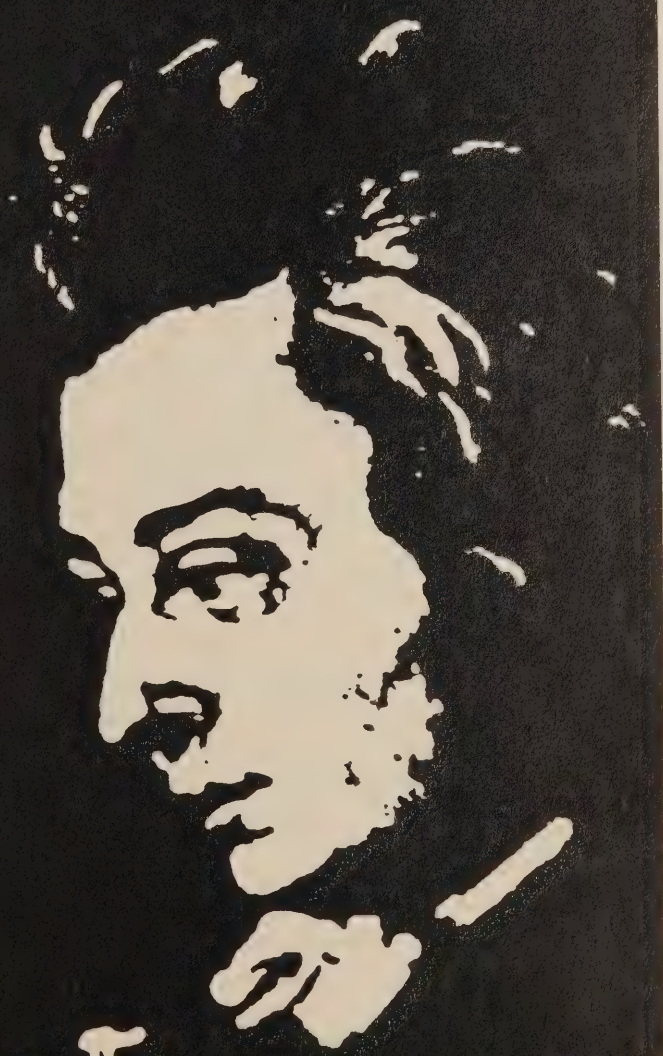

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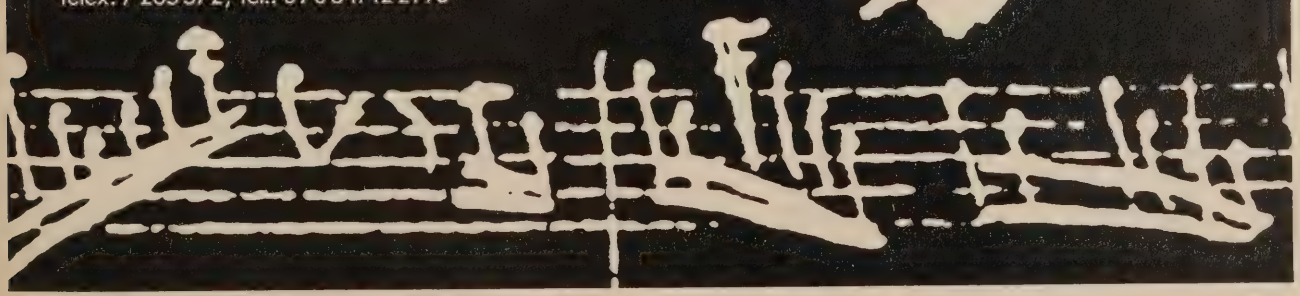

Meet on higher ground

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The first is the enormous jump in the income potential of Italian television, both in terms of advertising revenue and international sales. The second is demonstrated success during the past season (both in terms of audience and rights sales). *The Secret of the Sahara,* for example, drew a 44 share for RAI-1 sales arm and has been easily sold by Sacis in a host of countries. And *Mamma Lucia* starring Sophia Loren on Canale 5 registered steady success in all six hours of programming.

So what does Italian television have that will make the viewing public forget about JR and company? The first major theme is, guess what, cops and robbers. This season RAI-1 will air *La Piovra IV,* giving Italian viewers (and those all over Europe courtesy of massive international rights sales by Sacis) another series of heart-rending conflicts between the handsome Michele Placido and the big, bad Mafia. RAI-2 offers *Il Giudice Istruttore* (The Investigating Magistrate), a co-production with the French state network TF1, and *Un Poliziotto in Citta* (A Policeman in the City).

Reteitalia (the Berlusconi production arm) parries with *Il Ricatto* (The Ransom), a five-hour TV film and *Grazie Commissario* (Thank you Commissioner), a 13-part serial, on Canale 5.

Love story

Ecological and health-related themes are also big on the list of serial productions. Canale 5 offers *Due Fratelli* (Two Brothers), the story of two brothers, one a famous surgeon and the other a magistrate, divided by pollution problems (*Due Fratelli* was a major prizewinner at this year's Teleconfronto festival). RAI-2 presents *Una Lepre con La Faccia da Bambino* (A Hare with a Child's Face). The drama unfolds around a love story set during the Seveso dioxin disaster. And RAI-3 tackles perhaps the most dramatic of today's health problems with *Il Cespuglio delle Bacche Velenose* (The Bush with the Poison Berries), which deals with AIDS.

Berlusconi and RAI also are delving heavily into long-running series, especially situation comedies. RAI productions include *I Vigili* (The Police) with Lino Banfi, *A Domanda Responde* (The Answer to your Question . . .), a military police sitcom starring Nino Manfredi, and *Hospital,* a Roman version of M.A.S.H.

Fininvest strikes back with *Ovidio,* a 26-episode series about an Italian living in Bavaria, and *Zanzibar,* 40 episodes set in a run-down bar in Rome.

The coming season is also not lacking in the mega-productions that are one of the trademarks of RAI. The big RAI-1 production of the season is *Promessi Sposi* (The Betrothed), scheduled to air in the spring of 1989. RAI-1 is also near to completing Michaelangelo, with rights sales in the works to France and Germany.

RAI-2 and BBC-TV are talking about co-producing a colossal series on Benvenuto Cellini. If it comes off, it will be particularly significant in that it will be the first time that the Italians hold the reins in a collaboration with the BBC. Says Luigi Locatelli, director of RAI-2, "We have already worked with BBC many times but it was always we who participated in their production." In addition to Cellini, RAI-2 has an epic on Niccolo Machiavelli, in collaboration with Antenne 2 in France, and ZDF and Beta in Germany.

Fininvest is also moving strongly in the super-programme field, with *Stradivari,* starring Anthony Quinn in the lead role scheduled for 1989.

Theatrical films

In addition to moving closer to RAI in terms of quality production for television, Berlusconi is also narrowing the gap in terms of film production for the cinema halls. At the recently completed Venice Film Festival, although the Golden Lion was carried off by RAI (for the first time in 22 years), even more significantly a Berlusconi film was admitted into the main competition.

So, in terms of production, Fininvest

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Brought to you (almost) live

IS IT live, or is it . . . Video News? Although still waiting for the right to broadcast live over all of Italy, the Berlusconi network Retequattro is about to launch a daily news programme.

From 3 October, Retequattro viewers were offered an almost-live network news programme three times daily. Airing at 19.00 and 23.15 (with a replay at 7.30 the following morning), Video News will offer 30 minutes of in-depth information and news analysis. And with a closing of only 3-4 hours before air-time, the programme should be able to be much closer to "real news" than the weekly information and analysis programmes the Berlusconi news production arm Videonews has been turning out since it was formed in 1987.

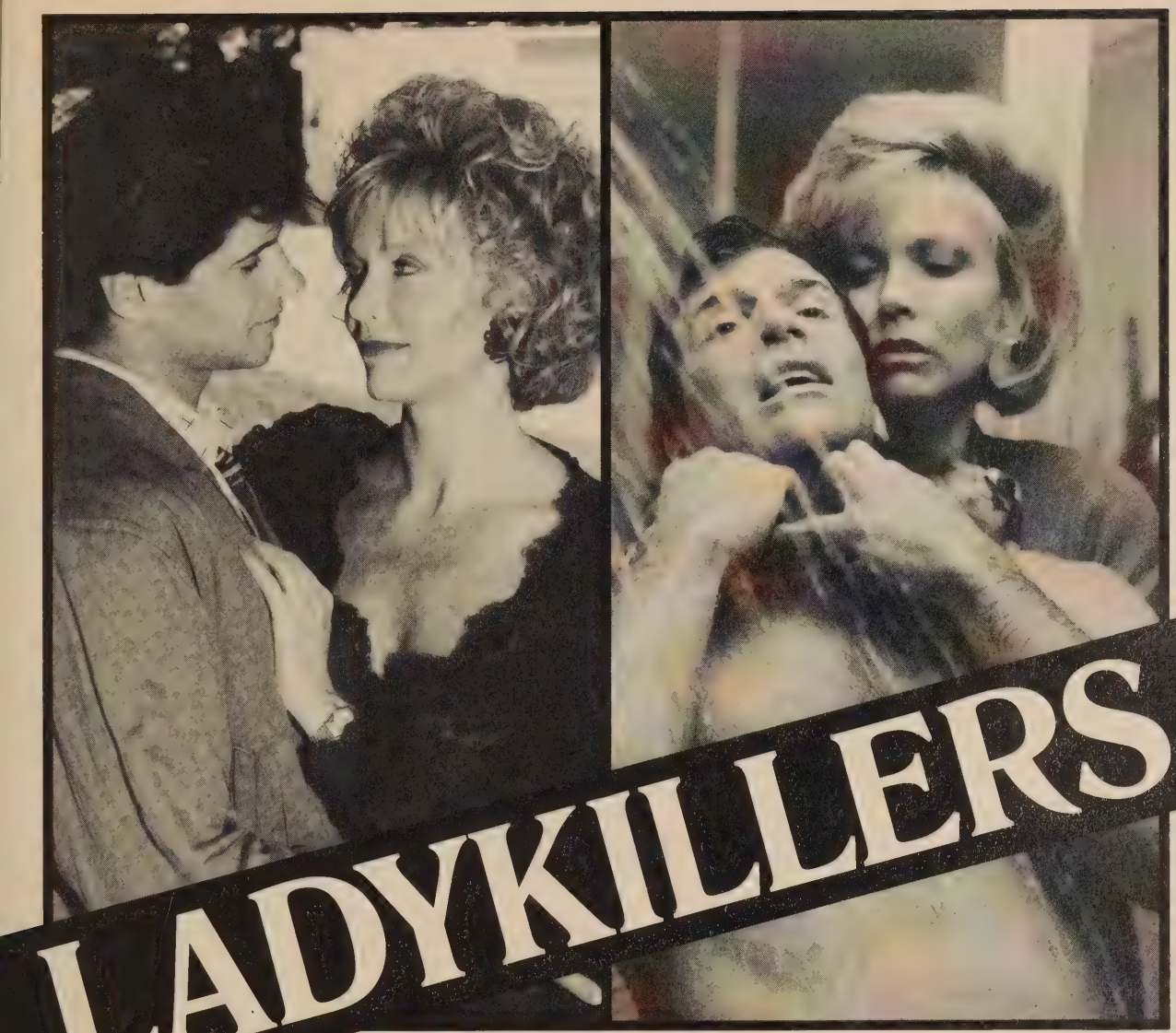
According to Videonews Director Bruno Bogarelli, Video News will open with a special feature, followed by two news spots, national and international politics, entertainment and sports. "Video News won't be in direct competition with the RAI network news," says Bogarelli, "but instead will be an inside look at important events on a daily basis."

Other major differences between Video News and the RAI broadcasts will be the absence of an anchorman and the presence of advertising within the Berlusconi programme. "During the half hour of Video News, we will broadcast approximately 10 commercial spots, for a total of 5-6 minutes," says Bogarelli. "However, with Publitalia we are discussing the possibility of a greater flexibility of positioning than in most of the other programmes aired on the Berlusconi networks."

Sixty per cent of the Video News material is planned for internal production, while the remainder will be acquired from the international agencies. For the moment, the Video News news team will be divided into two groups, with approximately 30 journalists working out of Milan and another 20 in Rome, but local offices in Turin, Venice, Naples, Palermo and either Florence or Bologna are planned for the future.

With the birth of Video News, some of the soft-news and information programmes on all three major Berlusconi networks will disappear, including *TV-TV, Il Dovere Di Cronaca* (The Need for News) *Il Cittadino e Il Potere* (The people and the power), *Buongiorno Italia* (Good Morning Italy) and *Monitor.* However, many othrs will remain, for example, *Ciak, Parlamento In, Off Limits* and *Sala Stampa.*

"By the end of 1988, Videonews will be producing at a pace of more than 3,500 hours of news, information, sports and documentaries per year," says Bogarelli. "Video News is a major step, but only one part of the total picture." ■



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Meet on higher ground

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is making a decided effort to raise itself into a better class. This effort also seems to be paying dividends in terms of image and advertising revenue. A recent study on the "corporate image" of RAI and Fininvest (commissioned by RAI and conducted by CIRM, an independent Milan-based research firm) has found that while the two are clearly worlds apart in approach, the perceived value of placing advertising on one or the other seems to be levelling off.

The respondents in the study, 41 "top guns" in the worldof Italian advertising, 11 agency heads and 30 industrialists, answered a series of 26 questions designed to help paint a general picture of the two major forces in Italian television. Questions covered topics including the efficiency of the advertising sales arms.

RAI continues to come up strong in terms of overall image, especially in terms of culture, but Fininvest takes the laurels for creativity and initiative. Although the respondents generally felt that they were more comfortable when dealing with SIPRA, they noted the ability of Fininvest's Publitalia to move quickly and efficiently. Most preferred the less crowded advertising insertion policy of RAI, but some strongly supported the Fininvest strategy of interrupting (American style) the programmes in mid-stream with advertising.

Italia Uno: 'Drive-in' — driven out.

Significantly, overall more than two-thirds of the respondents felt that the two broadcast giants (and their advertising sales styles) were of equal value in terms of advertising and that neither merited their exclusive use. ■

Silvio goes shopping again

IN 1980, when Silvio Berlusconi burst upon the Italian television scene, the photograph that accompanied nearly every article in the press showed a smiling, prematurely balding man with an expression that seemed to indicate that Berlusconi himself was as startled as everyone else with the sudden success of a constructor/builder in the world of entertainment. The Berlusconi style was a brawling, street-fighting, claw-your-way to the top.

Today, less than eight years later, the photos of Berlusconi show a stylishly subdued industrial magnate, similar in look to Fiat chief executive Gianni Agnelli or food and editorial giant Carlo De Benedetti. Once ironically called "Sua Emmitenza" (Your Highness), Berlusconi is now respectfully referred to as "Mr Television." The change in image reflects the fact that Berlusconi is sole owner of a holding company (Fininvest, Spa) that, in addition to controlling one of the world's most important television networks, is active in an almost incredibly wide variety of activities, all of them hugely profitable (see accompanying graphic).

Berlusconi's first love was the construction business. CRM, Spa was founded in 1961 and broke into the big time in 1969 with the contract for design and construction of Milano 2, a satellite city with a population of 10,000 on the outskirts of the top Italian industrial centre. In addition to Milano 2, CRM has built Milano 3, and an international level golf course on an area of more than one million square metres, also on the edge of Milan.

In addition to his construction, publicity, football finance, and broadcasting empires, Silvio Berlusconi has now entered an area with "tremendous potential for growth" by buying a chain of department stores.

Local station

If construction was Berlusconi's first love, television must be considered his lasting passion (as well as the source of his essential political conections). Canale 5 was created in 1980 on the base of a tiny local station started to serve the newly inhabited Milano 2. Italia 1 was obtained from Rusconi in 1983, followed by Retequattro (Mondadori) in 1984. In the past year, Italia 7 and Telecapodistria (Yugoslavian national TV in Italy) have joined the fold. Outside of Italy, Berlusconi has television interests in France, Spain and Germany.

Parallel to television, Berlusconi has built up an impressive network of film production and distribution. In fact, in addition to co-production of more than 60 films in the past year, Reteltalia Spa now controls the largest network of cinemas in Italy.

In the field of publishing, Berlusconi is owner of the Milan-based national newspaper *Il Giornale,* as well as specialised publications on cinema (*Ciak*), and pop music (*Tuttomusica*). But his real success story in the field must be considered *TV Sorrisi e Canzoni*. The television listing magazine now boasts a weekly circulation of more than 3 million copies. Berlusconi also owns the Italian national champion football squad A.C. Milan. Since he acquired the squad two years ago, the circulation of the team magazine, *Forza Milan*, has jumped from only a few hundred copies to more than 80,000.

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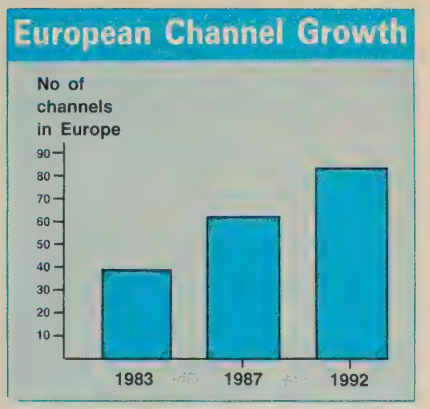
Charting progress

Industry predictions are vital for business plans, forward projections and corporate decisions. Dorothea Wood reviews a new report — and finds one major flaw.



AT A time when more and more companies are merging, taking over, coming in from outside the industry or just trying to see how the industry is going to look in the future, a new report from business information company Frost and Sullivan (FS) makes predictions and estimates about the way in which television in moving, and how much it is going to be worth.

The 359-page report *International Programming Production Market for Television and New Video Technologies in the US* particularly concentrates on export revenues, volumes of sales and prices paid for programmes.

It says that in 1987, the total of world teleproduction exports was worth US$1.5 billion, of which the US is responsible for 80 per cent (US$1.2 billion). Western Europe bought about 56 per cent of this (US$675 million) — about 70,000 hours of programming (chart B shows the 1988 breakdown.) In 1983, the market was worth US$212 million. This shows a 25 per cent growth through 1987, and FS predicts this will increase to 1990 to 40 per cent, and then moderate.

This is based on there being 82 channels in Europe by 1992 (chart A), requiring 440,000 hours of programming (chart C). FS reckons that by 1995, European programme sales may grow to equal those in the US, and therefore tastes and requirements of the European market will have an influence on what is produced.

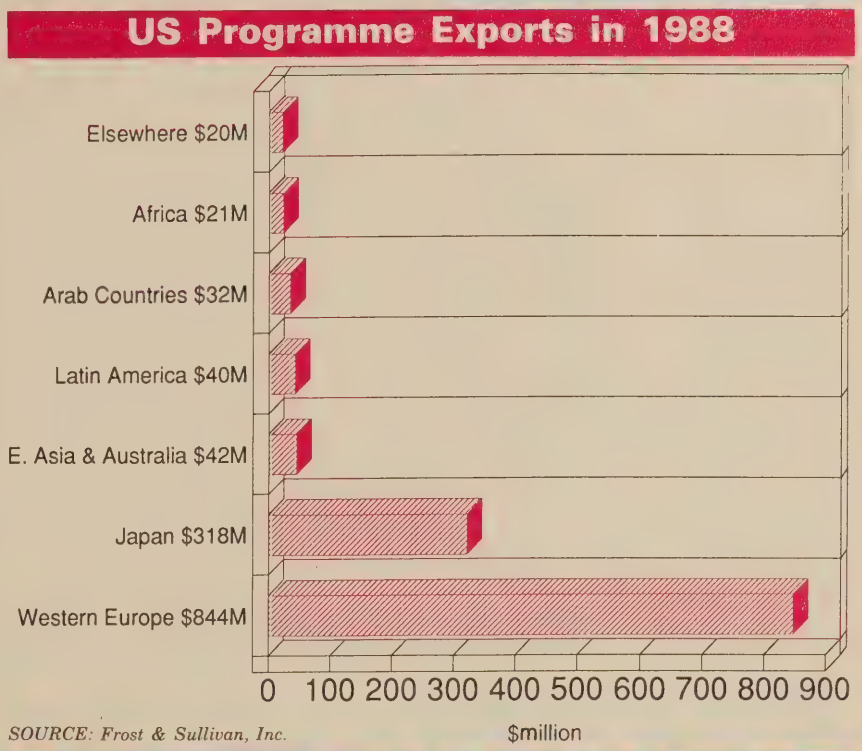
In discussing this, it gives an idea of what US broadcasters currently pay for programming — an hour of primetime programming sells for more than $800,000 to the networks, once it goes into syndication, it's worth $100,000. This is compared with the average top end of prices in 1988 Europe, which FS puts at $50,000.

The report also warns that producers will have to become used to the big three nets only being able to afford around 80 per cent of production costs, with 50 per cent being a typical figure in 1992. Later, although it says that the general growth of programme buying on the pay-cable networks will slow, the growth in international co-productions will be 20-30 per cent through to 1992.

Other sections of the report deal quite thoroughly with the current positions of individual countries, supplying explanations of broadcasting systems, breaking down audience share and suggesting how things may change. However, as the data was collated at the beginning of the year, there is a slight out-of date feeling to some sections.

Its profiles of certain big-playing companies is good, and for a US-produced document, its coverage of the rest of the world is quite balanced, although there is no explanation made of the methodology used, and one wonders where the idea that France's pay-TV Canal Plus and the UK's Channel 4 are very similar set-ups comes from.

The $64,000 question, however, is: how seriously can one take a $2,000 American report that says ABC is televising the 1988 Olympics? (It is NBC). ■



SOURCE: Frost & Sullivan, Inc.

Programming hours in western Europe

Year	1983	84	85	86	87	88	89	90	91	92
Hours '000s	110	120	150	200	250	270	340	400	425	440

Finer points of film financing

Or how to persuade people to put up money. By Alison Homewood

LEARNING about film financing is a bit like learning Japanese; not only is there a whole new language to master, you have to put it into a different cultural context in order to be really successful.

This is because what you probably have in your hand is a script, the product of artistic effort. Even if you have taken it to a TV company, you will most likely have seen a head of department who looks at things from a programme-maker's point of view. If you then seek co-production money or pre-sales, the executives may still be looking at it with relatively creative judgement — who is the director, who is the lead, etc.

At this point, you may well find that you have to seek further financing, either because your co-producers are putting in their contributions in the form of facilities supply and you have no cash factor, or because your pre-sale deals have been done in the form of letters of credit payable on delivery of the film, or just because you haven't covered the budget. Alternatively, you may be needing initial development capital to get the project off the ground.

Whichever the case, you may find yourself going cap in hand to any number of banks, private investors or one of the number of brokers that have sprung up to act as matchmakers between (possibly) willing investors and needy producers. And this is where the cultural shock may occur.

Up 'till now you have waxed lyrical about the joys of the script, the humour/drama/tension, the director's reputation built on commercial spots in France. But don't take it personally if the prospective financier does not seem as moved as you are by the potential character interaction. What will move him or her is The Business Plan.

The what?

Peat Marwick McLintock is one of the biggest firm of accountants in the world. It has clients in all fields of course, but its entertainment division has many blue-chip names: LWT, TVS, Vestron Video, Virgin, Working Title amongst others. David Murrell heads the UK office, and the services that his well-respected division offers goes far beyond 'mere' accountancy into broadcast consultancy and the bringing together of well-matched producers and backers.

Murrell thinks it's essential to have a business plan, but says that it needn't be the sophisticated document one imagines.

"It must be self-done and take two hours at the most to do. As a rough guideline answer these questions: I want to make ... with ... I think it's going to cost. Lots of people are woolly about their projects; they must be specific and commiting the idea to paper helps that," he said. "Then you need to talk to a professional accountant or lawyer who will throw 80 per cent of it out of the window."

Murrell gets angry that in most film schools around the world, there is no business sense taught at all.

"The fatal mistake people make is on the cost. They expect others to take all the risk and none of the profit. There has to be a downside risk for an upside potential, otherwise people don't want to know."

Deloitte Haskins Sells's media group has been in existence for four years. A year ago, it started its Producer Service. "Basically it's a one-stop service for independent producers," said Peter Dodd, senior manager. It works in conjunction with bankers Hill Samuel, a firm of solicitors and the consultancy services of ex-BBC Enterprises chief Bryon Parkin.

"Some business plans that we see are like a programme proposal to a commissioning

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Pointers for a Perfect Presentation

Company details:	**Full description of companies' history and activities, with financial accounts for last 3 years including company directors' CVs.**
Working title of film:	
Script and copyright:	**Brief synopsis of script. Details of copyright ownership.**
Creative team:	**CV's on principal cast/directors/producers.**
Locations:	**Details of locations and studios and relevant timings.**
Dates:	**Dates of start and finish of principle photography, together with dates of pre- and post-production and delivery of film.**
Length of film and primary market:	
Production budget:	**Budget top sheet with main account totals; comment on any unusual features.**
Details of deferments:	**If any.**
Production budget cashflow:	**Also detail amount and type of facility requested, specifying borrowing company (if required).**
Financing status:	**Details of investors, pre-sale guarantee contract dates, and order of recoupment.**
Status of rights:	**Detail territories available or sold (full details, eg: Rights – theatrical, video, TV, other? Territories – US, Canada, Japan, UK, rest of Europe? – Estimates of potential income.**
Copies of:	**Copyright assignments/artists/writers/directors agreements, distribution or pre-sale agreements (or details of agreed terms if not signed).**
Completion guarantor:	**Letter of intent from proposed completion Guarantor, including evidence of Lloyds re-insurance if appropriate.**
Professional advisors:	**Both financial and legal.**

Source: Contracts International.

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(Above) 'Murder Story': Contracts International invests in new talent and (below) 'Sammy and Rosie Get laid': Pierson Heldring and Pierson was involved.

Finer points of film finance

► continued from p34

editor. An investor wants to know 'what's the top line, the bottom line and what's in it for me?,'" said Dodd.

"The investor has to be reasonably certain that the product will sell for a profit, but few people outside the industry understand how the market for television programmes works or the prices that product can fetch. So the plan must address that."

Both DHS and PMM can make suggestions — but not promises — as to where there may be money available. As George Nicolai, the outgoing managing director of the UK office of Dutch bank Pierson Heldring Pierson (involved with *Sammy and Rosie Get laid* and *Buster* amongst others), says, "Many financial institutions regard the film industry as too speculative, so working with a bank which understands the intricacies and timing of movie-making is advisable. An ordinary bank might get very nervous."

Excessive risk

DHS's Dodd agrees that financial institutions can tend to shy away from what they see as excessive risk-taking, and suggests that a good business plan which lays out precisely, succinctly and clearly the likely profitability of the project will overcome this. By his reckoning, it should not cost more than £200 (US$336).

Many producers are looking for equity financing — basically money invested in a film upfront. Unfortunately, this is too risky for most banks, even those — or perhaps especially those — who understand the business. Sometimes, after a working relationship where at least two films have come in on time, on budget and showing a profit, a bank will take an equity position in a film, but almost never with a "stranger company", whatever its track record. As in other industries, the trust and confidence that come with longstanding professional relationships is worth a thousand pre-sales.

The services that banks predominantly offer is known as discounting or cash-flowing; essentially, a bridging loan. Although pre-selling has always been an important way to fund feature films, the growth of the television and home video markets worldwide has meant that most financing nowadays is ideally done in the form of pre-sales. However, this means that the produc-

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Bombay	R.C. Khanna	(22) 286 3313
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Hong Kong	P.A. Cullington	(5) 226022
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Silvio goes shopping

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The driving force behind the Berlusconi empire, however, is Publitalia, the advertising sales arm of the holding. In 1987, Publitalia had net billings of more than 1,200 billion lire, a full third of the national total. Having conquered the Italian market, Publitalia is now moving strongly into other countries throughout Europe, and notably in the USSR, where Berlusconi has recently assured himself the exclusive right to place advertising for European clients on Russian television.

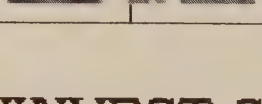
Rounding out the picture, Berlusconi also has major interests in the field of assurance, investment funds and financial administration through Fin. Italia, and also a company that provides financial services for all the rest, Fin. Servizi.

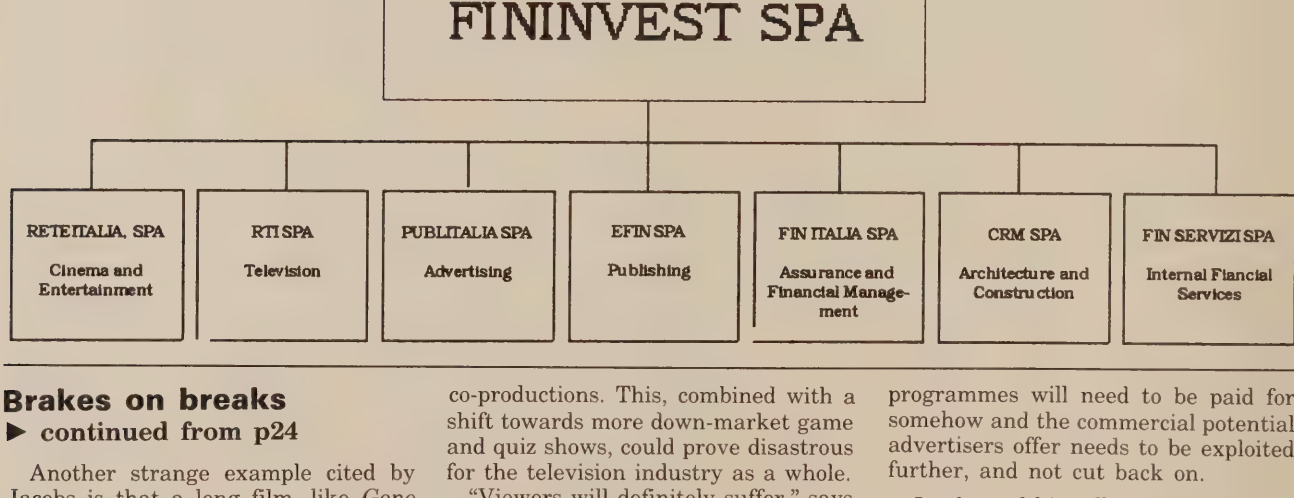
Personal control

Since 1980, the Berlusconi empire has grown to total annual billings of some 13,000 billion lire (US$9.3 billion) annually, and a staff of some 7,500 persons. The entire package is controlled personally by Berlusconi — none of the companies is quoted on the stock market or publicly funded.

With his empire spreading across most of life itself, is Berlusconi ready to rest on his laurels? Not a chance. The latest Fininvest acquisition is an 80 per cent share of Standa, Italy's largest chain of medium-quality department stores. With 255 wholly owned and operated stores and another 200 franchises across Italy, Standa alone will increase Finivest billings by some 3,000 billion lire (US$2.15 billion) this year. And according to Berlusconi, it is a market which is underdeveloped.

"This is an area with tremendous potential for growth," says Berlusconi. "Within three years, we will double Standa's billings." ■





Brakes on breaks

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Another strange example cited by Jacobs is that a long film, like *Gone With the Wind,* would have only one permitted advertising break, in contrast to a sporting event like a boxing match which could have 10 to 15 breaks, according to the length of the bout. Therefore, channels which have a large number of long feature films would suffer badly under the proposed legislation.

It is estimated that, as a result of the reduction in advertising minutage, there could be a total audience loss of six per cent, with a loss of two or three times that number at various peaktimes.

Worrying for programme-makers is this projected loss of viewers and the fact that there is likely to be less money available for European productions and co-productions. This, combined with a shift towards more down-market game and quiz shows, could prove disastrous for the television industry as a whole.

"Viewers will definitely suffer," says Jacobs. "And there is quite a good chance this will come off. We've all known about the Draft Directive for some time, but have acted very late in the day." On the positive side, UK broadcasters and the advertising sector do have government backing. Jacobs says whether the UK government will stick to its guns or whether the industry is a pawn in a political game remains to be seen.

With the expansion of technology in terrestrial, satellite and cable broadcasting, it seems counter-productive to be restricting advertising opportunities in the 1990's when over a hundred channels will need to provide a constant flow of acceptable programming. These programmes will need to be paid for somehow and the commercial potential advertisers offer needs to be exploited further, and not cut back on.

Jacobs and his colleagues are trying to swing the influential French vote and are currently lobbying through their major European clients, including Phillips, Unilever, Shell, Nestlé and Suchard. Their views are more likely to be regarded than large American advertisers'.

"The whole situation is very worrying," says Jacobs. "There is a typical British attitude prevailing that says, 'Europe is not us.'"

Does this mean it is too late for Britain and the other member states of the EEC who support 'natural break' advertising? Jacobs says simply and succinctly, "If we don't win, we've left it too late." ■

A mine of talent

Does your co-production agreement call for an Italian director, an English-speaking French actor or an Australian writer? Which US stars go down best in Brazil? Does Greece have any co-production treaties? Co-productions are an inevitable and increasingly important part of everyday life, but often, ignorance about another country's talent causes problems. Here, with the help of *TV World's* international network of correspondents, we try to give an idea of some of the world's top names both in front of the screen and behind it. This information has been compiled with the help of national trade organisations, but should not be considered totally definitive. Other countries will follow in further issues.

NEW ZEALAND

Writers — TV

Ken Catran *Under Fire Mountain, Children of the Dog Star, Steelriders, Hanlon*
Judith Fyfe (Series contract writer), *Country GP, Open House, Marching Girls, Gloss*
Maurice Gee *The Fire-Raiser, The Champion.*
Anne Kennedy (Co-wrote) *Jewel's Darl, Stalin's Sickle,* (series contract writer) *The Marching Girls,* (adaptation) *The Bee King.*
Margaret Mahy *Cuckoo Land, The Haunting of Barney Palmer, Strangers*
Greg McGee *Out In The Cold, Erebus: The Aftermath*
Fiona Samuel *The Wedding Party,* (series contract writer) *The Marching Girls*

Writers — film

Bill Baer *The Quiet Earth, Bridge to Nowhere, Kiwi Magic, Queen City Rocker*
Ian Mune *Sleeping Dogs, Bridge to Nowhere, The Silent One, Came a Hot Friday*
Tama Poata *Ngati*
Dean Parker *Came a Hot Friday.*
Graeme Tetley *Mr Wrong, Vigil*

Directors — TV

Chris Bailey *Terry and the Gunrunners, Adventurer, Strangers.*
Helen Brew *Birth with R.D. Laing, China, Blueprint for Survival.*
Melanie Read *The Marching Girls*
Wayne Tourell *Hanlon, Steelriders, Gloss*
Peter Sharp *The Fire-Raiser, Erebus: The Aftermath*

Directors — commercials

Peter Avery.
Geoff Dixon.
Ian Mune.
Jan Preston.

Directors — film

Jan Preston *Mr Wrong*
Ian Mune *Came a Hot Friday, Pallet on the Floor, The Grasscutter*
Peter Jackson *Bad Taste, Braindead*
John Laing *The Lost Tribe, Beyond Reasonable Doubt, Other Halves, Dangerous Orphans.*
Bruce Morrison *Constance, Shaker Run, Queen City Rocker*
Geoff Murphy *Wildman, Goodbye Pork Pie, Utu, Never Say Die*
Melanie Read *The Minders, Trial Run, Send A Gorilla.*
Vincent Ward *Vigil, The Navigator*

Actors — TV

Andy Anderson, John Bach, Peter Bland, Peter Hayden, Billy T. James, Frank Whitten, Tungia Baker, Pat Evison, Alice Fraser, Yvonne Lawley, Ilona Rogers, Ellie Smith, Catherine Wilkin.

Actors — film

John Bach, Peter Bland, Bruno Lawrence, Ian Mune, Wi Kuki Kaa, Heather Bolton, Alice Fraser, Judy McIntosh, Jennifer Ward-Lealand.

Actors — international names

Peter Bland, Billy T. James, Bruno Lawrence, Pat Evison, Ilona Rogers, Catherine Wilkin.

Co-pros — official agreements

Australia, Canada, France, Ireland

SPAIN

Writers — TV

Ana Diosdado *Segunda enseñanza, Anillos de oro.*
Antonio Mercero *Turno de oficio, Verano azul.*
Mario Camus *Lorca.*
Antonio Larreta *Curro Jimênez, Goya.*
Manuel Matji *Visperas, Cervantos, Turno de Oficio.*
Bugenio Martin *Juanita la Larga, Visperas, Carvantes.*
Daniel Sueiro *Carvantes, Juanita la Larga, Visperas.*
Isaac Montero *Carvantes, Juanita la Larga, Visperas.*
Horacio Varcárcel *Verano azul, Turno de Oficio.*
Jesus Navasoues *Los Gozos y las Sombras.*

Writers — film*

Rafaél Azcona *La Corte del Faraón, La Vaquilla, Moros y Cristianos, El Bosque Aninado.*
Manuel Matji *La Guerra de los Locos, Los Santos Inocentes, El Disputado Voto del Sr Cayo.*
Antonio Larreta *Los Santos Inocentes, La Casa de Bernarda Alba.*
Mario Camus *Los Santos Inocentes, La Casa de Bernarda Alba, Wherter, Luces de Bohemia.*
Lola Salvador *El Crimen de Cuenca, Bearn.*
Jaime de Armiñan *La Hora Bruja, Mi Querida Señorita, Stico.*
***Directors in Spain often write the screenplay.**

Actors — TV and film*

Ana Belén (cinema-TV).
Victoria Abril (cinema).
Angela Molina (cinema).
Ana Obregón (cinema-TV).
Assumpta Serna (cinema).
Carmen Maura (cinema).
Mercedes Sampietro (cinema-TV).
Amparo Muñoz (cinema-TV).
Silvia Munt (cinema-TV).
Concha Velasco (cinema-TV).
Charo López (cinema-TV).
Carmen Blias (cinema-TV).
Imanol Arias (cinema-TV).
Fernando Rey (cinema-TV).
***In Spain, actors usually appear in both TV and films.**

Actors — English speaking

Fernando Rey, Victoria Abril, Ana Obregón, Xabier Blorriaga, Sancho Gracia, Miguel Bosé, Angela Molina, Assumpta Serna, José Luis Gómez.

Actors — international names

Kim Basinger, Kathleen Turner, Jessica Lange, Meryl Streep, Diane Keaton, Cher, Jane Fonda, Isabelle Adjani, Nasstasja Kinski, Mickey Rourke, Tom Cruise, Marcelo Mastroiani, Richard Gere, Robert de Niro, Michael Douglas, Dustin Hoffman, William Hurt, Harrison Ford, Jack Nicholson.

Directors — TV

Mario Camus *Los Desastres De La Guerra; Curro Jiminez; La Rusa; Fortunata Y Jacinta.*
Antonio Mercero *La Cabina; Turno De Oficio; Verano Azul.*
Jaime de Arminan *Cuentos Imposibles; El Nido.*
Pedro Maso *Segunda Ensenanza.*
Frencesco Betriu *Vida Privada; La Plaza Del Diamante.*
Bigas Luna *Kiu; also commercials.*

Directors — film

Pedro Almodovar *Matador; La Ley Del Desso; Labarinto De Pasiones.*
Carlos Saura *Ana Y Los Lobos; Carmen; El Dorado.*
Vincente Aranda *El Lute 1 y 2; Tiempo De Silencio.*
Antonio Mercero *Esperame En El Cielo.*
Manuel Guttierez Aragon *La Noche Mas Hermosa; La Mitad Del Cielo.*
Luis Garcia Berlanga *La Vaquilla, Moros Y Cristianos.*

Co-pros — official agreements (film)

France, Italy, Tunisia, Morocco.

GREECE

Writers — TV drama

Andreas Thomopoulos, Vasilis Nemeas, Lefteris Kaponis, Stathis Valoukos, Vassilis Spiliopoulos, Michalis Ganas, Georges Manousakis, Georges Papakyriakis

Writers — film

Georges Bramos, Dimitris Nollas, Vagelis Goufas,

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A mine of talent

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Petros Tatsopoulos, Vagelis Raptopoulos, Thanasis Valtinos

Directors — film, commercials, TV

Theodoros Agelopoulos (cinema) — *The Beekeeper, Le troupeau,* Venice 1st prize
Pantelis Voulgaris (cinema) *The Stone Years,* Berlin Festival
Nikos Panayiotopoulos (cinema) — *The Lazy People of the Fertile Valley,* Locarno 1st prize
Nikos Nikolaides (cinema advertising)
Georges Panousopoulos (cinema) — *Mania*
Nikos Koundouros (cinema) — *Bordello, O Drakos, Mikres Aphrodites*
Frinta Liappa (cinema)
Fotos Lambrinos (cinema, TV) - *Doxombus, The Panorama of the Century*
Apostolos Doxiades (cinema) - *Terirem,* Berlin Festival

*Actors**

Harry Flynn, Georges Kimoulis, Olia Lazaridou, Antonis Theodorakopoulos, Stratos Tzotrtzoglou, Minas Hatzisavas

English-speaking native actors are rare in Greece. There is, however, a number of actors who speak some English and have played minor roles in international TV and film productions.

BRAZIL

Writers — TV drama

Dias Gomes Rua General Urquiza, 44'1504 – Rio de Janeiro CEP 20 000. The most important author of telenovelas and mini-series. Has written 18 of them, including *Roque Santeiro* - the most viewed novela of TV Globo
Agnaldo Silva — Phone: (021) 399 2376
Co-author of *Roque Santeiro,* the biggest novela success in Brazi
Mini-series: *Tenda dos Milagres* (Miracle Tent) — Ondas Award, Spain, 1986

Directors — commercials

Dorian Taterca — TVC Televisão e Cinema — Phone (011) 885 8200 Av. Brigadeiro Luis Antonio, 4763 CEP 01401 São Paulo — Brazil. Telex: 55 11 36872
João Daniel — Jodaf Producões Cinematográficas Ltda. Av. Brigadeiro Luis Antonio, 4435, CEP 01401 São Paulo Brazil
Phone: (011) 887 8211 887 3244. Telex: (011) 21954 Fax (011) 887 6579. Golden Lion, Cannes Festival, 1987. *Passeata, Mãe e Filmha.* Silver Lion, Cannes.
Odorico Mendes — Chroma Filmes. Rua Caravelas, 178 — CEP 04012 - São Paulo, Brazil. Telex: (011) 36414. Silver Lion, Festival of Cannes, 1987: *Formula Ford.* Silver Lion, Festival of Cannes, 1984

Directors — TV

Walter Avancini (TV Globo) — Phone (021) 529 2767. *Quincas Berro D'Agua,* special program, Ondas Award, Spain, 1980. *Quincas Berro D'Agua,* Iris Award, NAPTE. *Morte e Vida Severina,* Ondas Award, Spain, 1982. *Morte e Vida Severina,* Emmy Award, EUA, 1982
Guel Arraes (TV Globo) - Phone: (021) 529 2863 Ondas Award, 1985, programme *Armacão Ilimitada.*
Paulo Afonso Grisolli (TV Globo) - Phone: (021) 529 2863 Miniseries *Tenda dos Milagres,* Ondas Award, 1985. Special programme *Lampião and Maria Bonita,* Golden Medal at the New York Film & TV Festival, 1982
Daniel Filho, Director of Globo Production Center Phone: (021) 529 2221 *Malú Mulher,* Ondas Award, 1979 (weekly programme) *Malú Mulher,* Iris Award, 1981

*Directors — film**

Hector Babenco — Phone: (011) 883 7756'883 7755. Los Angeles Cinema Critics Association New York Cinema Critics Association Best Film, Biarritz Film Festival, 1981 Silver Leopard of Locarno Festival, 1981
Arnaldo Jabor — Phone: (001) 247 2998. Director of 8 films including *I Love You* (Eu Te Amo), 1984 — which launched Sonia Braga in the international market — and *All Nudity Shall Be Punished* (Toda Nudez Será Castigada), both exhibited in the United States (1974). In 1986, Fernanda Torres, the star of Jabor's *Love me Forever or Never,* won the best actress award in Cannes. In 1974 *All Nudity Shall Be Punished* won the Silver Bear of Berlin's Festival
Lauro Cesar Muniz — Phone: (011) 61 5479. Author of 18 novelas, 10 film screenplays, Golden Medal, Drama TV, New York Film & TV Festival 1983, with *O Santo Milagroso* (The Miraculous Saint) — Globo production. Novelas shown abroad: *O Casarão, Roda de Fogo* — Italy and Portugal (Globo production)
Walter Durst — Phone: (011) 211 1421. Early pioneer of Brazilian novelas. Won 1988 first prize at Zaragoza Festival, Spain, for his adapation of *Grande Sertão, Veredas.*

Writers — film

Jose Louzeiro Phone: (021) 245 0838. Author of 16 screenplays, including *Pixote.* Also writes for television — so far, 2 novelas
Lauro Cesar Muniz — See TV writers. Author of 10 screenplays. *The Kiss of the Spider Woman,* Oscar Best Actor for William Hurt, 1987
Bruno Barreto LC Barreto Productions — Phone (021) 266 5629. Rua Visconde de Caravelas, 28 — CEP 22 271, Rio de Janeiro RJ — Brazil. Telex: 021 33 472 LCBV BR. Author of 8 films, including *Dona Flor e seus Dois Maridos* (Flor and her Two Husbands), the Brazilian record of box-office until now, since 1978

In Brazil, screenplays are commonly written by the director.

Actors

Top TV names: (locate through TV Globo) Tarcisio Meira, Regina Duarte, Tony Ramos, Maitê Proenca, Antonio Fagundes, Vera Fischer
Top film names: Sonia Braga (presently working in New York) Xuxa Meneghel — (chiefly for children), Renato Aragão (children), José Wilker, Vera Rischer
US names: Silvester Stallone, Arnold Schwartzenegger
Native actors (English-speaking): Cecil Thiré, Sonia Braga, John Herbert and others

Co-pros: official agreements (film and TV)

Portugal, France, Colombia, Argentine, Venezuela, Spain

Costs

A low budget in Brazil is US$400,000; a medium, US$800,000; a high budget, US$2 million.

Useful phone numbers and addresses:

Actors, Technicians, Artists of Cinema and Theatre Union: Ave São Joan, 1086, aj 611 — CEP 01036 - - São Paulo - Brazil. Phone. (011) 223 0777 Rua Alcindo Guanabara, 24 Sala 801, CEP 20031 Rio de Janeiro. Phone: (021) 220 8147
Brazilian Association of Film Pruducers: Mr Joaqium Vaz de Carvalho -- Phone: (021) 266 2657
Embrafilme: A state company responsible for film distribution, and for an important number of productions. Phone: (021) 223 2171. International Office: Ramal 130

FRANCE

Writers — TV

Stéphane Barbier and Guy Gingembre — *Maguy, Tel Pere Tel Fils*
Christian Watton *Marie Pervenche, Les Amies de Miami*
Claude Barma — *Hotel de Police*
Jean Chatenet *Des Grives aux Loups*
Jacques Kirsner — *La Chaine*
Pierre Moustiers — *L'Affaire Caillaux*
Jean Amadou *La Belle Anglaise*

Writers — film

Francis Weber *Le Ghevre*
Jean Gruault — *L'Enfant sauvage*
Danièle Thompson — *La Boum*
Daniel Boulanger — *Les Chouans*
Jean-Loup Dabadie — *Une Belle Fille Comme Mo*
Gérard Brach — *Tess*

Directors — film

Claude Santelli — *L'Ami Maupassant*
Claude Miller — *La Petite Voleuse*
Eric Rohmer — *Le Rayon Vert*
Claude Chabrol — *Une Affaire de Femmes*
Louis Malle — *Au Revoir Les Enfants*
Philippe de Broca — *Les Chouans*
José Dayan —
Ariane Adriani — *Maguy*
Claude Berri — *Jean de Florette, Manon des Sources*
Claude Barma — *Les Cinq Dernières Minutes*

Actors

Top TV names: Daniel Ceccaldi, Arielle Dombasle Francis Perrin, Rosy Varte, Marthe Villalonga, Roger Pierre, Victor Lanoux, Marie-José Nat, Jacques Debary, Jacques Richard, Catherine Allégret, Annie Girardot, etc
Top film names: Isabelle Adjani, Isabelle Huppert Catherine Deneuve, Alain Delon, J.P. Belmondo Emmanuelle Béart, Daniel Auteuil, Jean Carmet Yves Montand, Pierre Richard, Gérard Jugnot Anemone, Jean-Claude Brialy, Claude Rich, Jeanne Moreau, Gérard Depardieu, Christophe Lambert
English-speaking: Catherine Deneuve, Yves Montand, Christophe Lambert, Daniel Ceccaldi, Arielle Dombasle, Alain Delon, J.P. Belmondo, Jean Rochefort, Michel Piccoli, Marlène Jobert, Gérard Depardieu, M.P. Pisier
International names: Just about every major actor who becomes just about anywhere else a major international star
Co-pros: official agreements: With most major film production countries (though not with Japan and the United States), especially Italy, Canada, West Germany, Spain, Sweden. But, the situation should change somewhat with the approach of 1992 and a closer co-ordination between France and other EEC countries

Directors — TV

Jacques Doillon *La Femme qui pleure*
Josée Dayan — *Tourbillons*
Jacques Doniol-Valcroze — *La Vie en Couleur*
Claude Santelli — (Probably France's greatest living TV director)
Claude Barma - (several episodes of *La Cinq Dernières Methodes*
Bernard Dubois — *Les Lolos de Lola*
Etienne Becher — *L'Ete Meurtrier,* but also low-budget TV features and advertising films
Etienne Chatiliez — *La Vie est un long fleuve tranquille,* but also of advertising shorts
Thomas Gillou — *Black Mic-Mac,* but also advertising films

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Contact: Ismé Bennie, President

MIPCOM BOOTH # 12.28

Finer points of film finance

► continued from p36

tion company doesn't receive payment until delivery of the film. The banks are there to break the vicious circle of "how can I make it if you don't give me the cash 'till it's made?"

Barclays Soho Square is situated right in London's production heartland, Soho. Three years ago, three branches of Barclays merged, the biggest merger in the bank's history. Because of its situation, there are many film majors amongst the bank's clients, and so it went quite naturally into discounting. The department is headed up by Tina Boyden.

No equity capital

"We work on a project merit basis. We never provide upfront risk equity capital — we work closely with British Screen Ed. note [an equity fund which receives a government grant of £1.5 million, £850,000 from Cannon, Channel 4 and Rank and £750,000 from Granada TV] and may recommend projects to them," said Boyden.

There is an upfront fee for committing the money, and then interest charged on the money lent, which is linked to LIBOR or the base rate. This is standard practice amongst all the banks; the levels involved may vary according to the bank — it's an increasingly competitive business — or the client.

"We are looking to work with independents in both the TV and cinema worlds; TV companies seem to be putting up less money," observed Boyden.

"We will not lend if people are refusing to pre-sell because they think they'll get better money once the film is finished."

Barclays has been involved in *Belly of an Architect* and *Eat the Rich*. "Big names are irrelevant. These days you can't guarantee an audience with stars, it's the story that counts," she said.

The second service that specialist banks can offer is protection against foreign currency fluctuation. Because of the numerous foreign pre-sales and therefore different currencies involved, a producer needs insurance to make sure s/he receives the money expected.

"I am surprised at the naivety of film producers," said Boyden. "Many of them don't think of covering their losses against currency fluctuation. It's not just pre-sales either, it affects location work. We freeze the rate, and, with Barclays international network, we can than make a loan or open a current account in the local currency. Producers need to ask themselves if they are going to have foreign currency expenditure."

But if you haven't yet got your full budget covered, or have been refused or aren't interested in equity financing, or don't have the contacts or the time to go after pre-sales, what other alternative is there?

"Our main role is to fill a gap between pure finance and a distributor, and it is a crucial role," said Contracts International's James Reeve.

"We generally supply either the first 'seed' money or the last 'top-up' money."

Contracts International's (CI) parent company, Taylor Clark, has been around for 50 years. It owned London Films when it was in its heyday of *I Claudius* and *Poldark*, founded the ABC chain of cinemas and Elstree, and now makes its money mainly from property dealings in the US.

Rights for cash

Founded in October 1987, CI works on a basis of taking rights in return for investment. A distribution company Park Entertainment, run by ex-Embassy TV man Jim Howell, is closely linked with CI. Park works on a commission basis, putting up no guarantees.

A project doesn't necessarily have to have a broadcast commitment for CI to get involved. "The script will be assessed by Howell as to its sales potential. Half is the maximum we'll put in; we won't fully finance anything," said Reeve, adding that although they're interested in working with both TV and cinema projects, they can't handle epics.

So far, the company has put £100,000 into a documentary; it's also been involved in a TV movie *Reasonable Force*, a Dutch film by first-timers, *Murder Story*, a long-form 20-hour series, several Australian projects, a 4-hour mini-series from sister company Picture Base International. A Channel 4 docudrama has just been shot in Hong Kong and *Defrosting the Fridge*, a BBC comedy about an English American football team has just wrapped.

Quick decision

The decision process on a project is not long or bureaucratic — there's no committees, just a board of four people. With a film, the full script is necessary — "we can say no from a treatment, but it's difficult to say yes," but with TV projects a treatment may be sufficient. It's also important to have an idea of actors and director as early on as possible, and to try to have only one unknown principal involved.

A definite 'no' will come within 24 hours of submission, a 'no in the end' in two weeks — "basically, the longer you don't hear from us, the better," he said.

One advantage of working with the group is that they will help look for extra money, once a project's been accepted. "Two or three other institutions are wanting to come in on our projects, banks offering to match what we put in.

"We will never allow ourselves to get into a position where we are recouping our investment after someone else. A recurring problem is one of three heads, where in the relationship of producer, distributor and financier, the latter usually gets squeezed by both sides," said Reeve, adding the warning, "Remember, however wonderful a project is, it has to work, financially because otherwise the backer won't be around next time. Ideally, relationships should last longer than one film." ■

Mine of talent

► continued from p40

ITALY

Writers — TV

Ennio Deconcini, Sergio Donati, Luigi Vincenzoni, Nicola Badalucco, Gianfranco Manfredi, Lidia Ravera, Rodolfo Sonago, Roberto Clerici

Writers — film

Leo Benvenuti, Piero de Bernadi, Franci Scarpelli, Suso Cecchi D'Amico, Saqndro Napolitano, Vincenxo Cerami

Directors — TV

Giorgio Albano, Luigi Perelli, Salvatore Nocita, Franco Rossi, Alberto Lattuarda, Giacomo Battiato, Enzo Capitani, Gianni Massaro

Directors — film

Francesco Rosi, Mino Monicelli, Luigi Comencini, Lina Wertmuller, Marco Bellocchio, Dino Risi, Lecco Tornatore

Actors — film and TV

Marcello Mastroianni, Ornella Muti, Vittorio Gassmann, Ugo Tognazzi, Virna Lisi, Adriano Celentano, Carlo Verdone, Massimo Troisi, Renato Pozzetto, Roberto Benigni, Francesco Muti, Michele Placido, Giuliani de Sio

Actors — international names

Christopher Lambert, Jack Lemmon, Fanny Ardant, Philippe Noiret, Natassia Kinski, Liv Ullmann, Catherine Deneuve, Klaus Kinski

Actors — English-speaking

Marcello Mastroianni, Ornella Muti, Vittorio Gassmann, Monica Guerritore, Nicola Brilli

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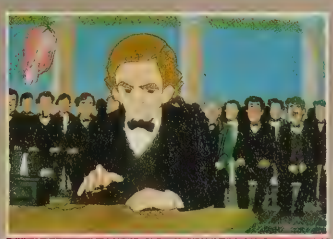

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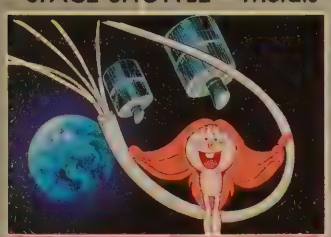

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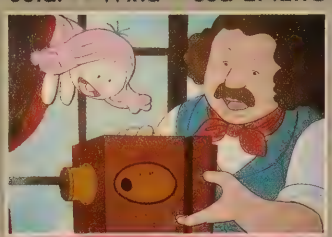

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MIPCOM BOOTH 11.19

Put it in writing!

The power of the pen made itself felt this year when the writers went on strike. One top American wordsmith decided to come to Europe and tell everyone how it's done. Alison Homewood listened and looked into the growing international traffic in television writers.

THEY may lurk unseen behind the screen, but as most of the television industry came to realise this year – without them, there are no programmes. Yes, we're talking about writers, that essential group which shot to fame during the long, hot, summer tussle with the American networks and studios over residual payments.

Up till now, with a few exceptions, writers have tended to remain a fairly nationalistic crew. This is because, although we all tend to talk about co-productions as if nothing else exists, the major part of television production around the world is still very much aimed at a national audience. While this will continue to be the case, there is no doubt that the number of co-productions is on the rise, as is the number of format deals which will take place; phenomena due partly because of the spiralling costs of production worldwide, but also because, in the next five years, there will be at least 500,000 new programming hours to fill. With the best will in the world, there is no way that all that production can be fully original, national production.

In preparation for what he sees as the beginning of writers as an international commodity – and to fill in time during the strike – Carl Sautter came over to Europe to give a series of writing seminars, arranged by Lampo Calenda at the Rome-based International Forum.

A one-time journalist, urban planner and teacher, Sautter was watching "a particularly lousy episode" of the series *Three's Company* when he decided that he could do better. He has now won two Writers Guild of America Awards for Best Screenplay during his 18 month stint on top ABC show *Moonlighting*.

He feels that, following five years of various co-production blueprints being implemented around the world, an era of co-written work is beginning. Many co-productions have foundered because of creative disagreements along the way, and he feels that co-production should be brought down to the earliest common denominator – the script.

"The possibility intrigues me. After all, much comedy writing is done in teams. Why not collaborate on international teams?," said Sautter.

This is an area, however, which he was pursuing for and by himself. His seminars in Italy – where he said already the Italians are using American writers in an attempt to increase the marketability of their product, "unfortunately, they're not using the good ones," – and the UK gave practical advice for writers trying to work in the US.

In retrospect, the Writers' Strike was cruelly tantalising for European writers, producers and distributors. The networks were just beginning to panic enough about their empty fall schedules to start looking across the Atlantic for talent and programmes, when the strike was settled. Another couple of weeks, and maybe the pattern of programme supply would have shifted irrevocably; as it is, US network penetration looks as tough as ever.

"Film and TV are still very difficult industries. You must decide on a market and go after it; afterwards it's very tough to swap genres. You are what you write. If you write daytime soaps, people behave as if that's all you can write," he told *TV World*. Only 25 per cent of the Writers Guild of America (WGA) is women, and only 15 per cent of all TV is written by women, even though they are the biggest watchers of television.

"Women never write action/adventure. The myth is that women can only write women, blacks can only write blacks – and young white males can write anything,"

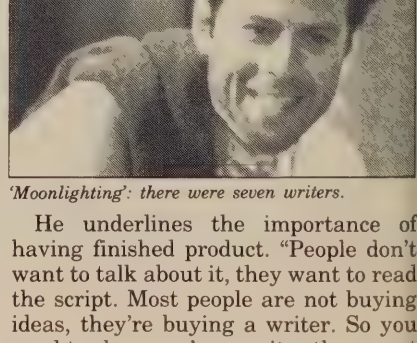
A would-be writer must first of all learn to write – Sautter recommends contacting screenwriters c/o the WGA to receive copies of their successful scripts – and then write a "spec script", that is, a sample episode of a series that is already on air.

"And you have to write better than what's out there. The breakthrough comes with a better quality script than you see on TV."

The spec script then should be submitted to an agent, who, if it's good, will send it to various producers making similar shows.

From 4,000 network pitches made last year 75 pilots were made, 25 got on air and two survived the season.

"The thing to remember in the US, is that shows are bought on a seven year franchise. What is important is the things which don't change each week. If your show has the great good fortune to be renewed, it is unlikely that you would stay on as writer for the full run, so there have to be things in it which can be recognised by the viewer week in week out," Sautter said, adding that a writer doesn't own his scripts, and there will generally be more than one writer on a project; on *Moonlighting*, there were seven.



'Moonlighting': there were seven writers.

He underlines the importance of having finished product. "People don't want to talk about it, they want to read the script. Most people are not buying ideas, they're buying a writer. So you need to show you're a writer they want to hire."

Sautter explains that producers fill in a standard form with boxes to check from 1 to 5, regarding dialogue and plot. At the bottom, there are two questions: Do you recommend the idea? Do you recommend the writer?

continued on p46 ▶

"Women never write action/adventure. The myth is that women can only write women, blacks can only write blacks – and young white males can write anything,"

LE SAGA DE LA CHANSON FRANCAISE

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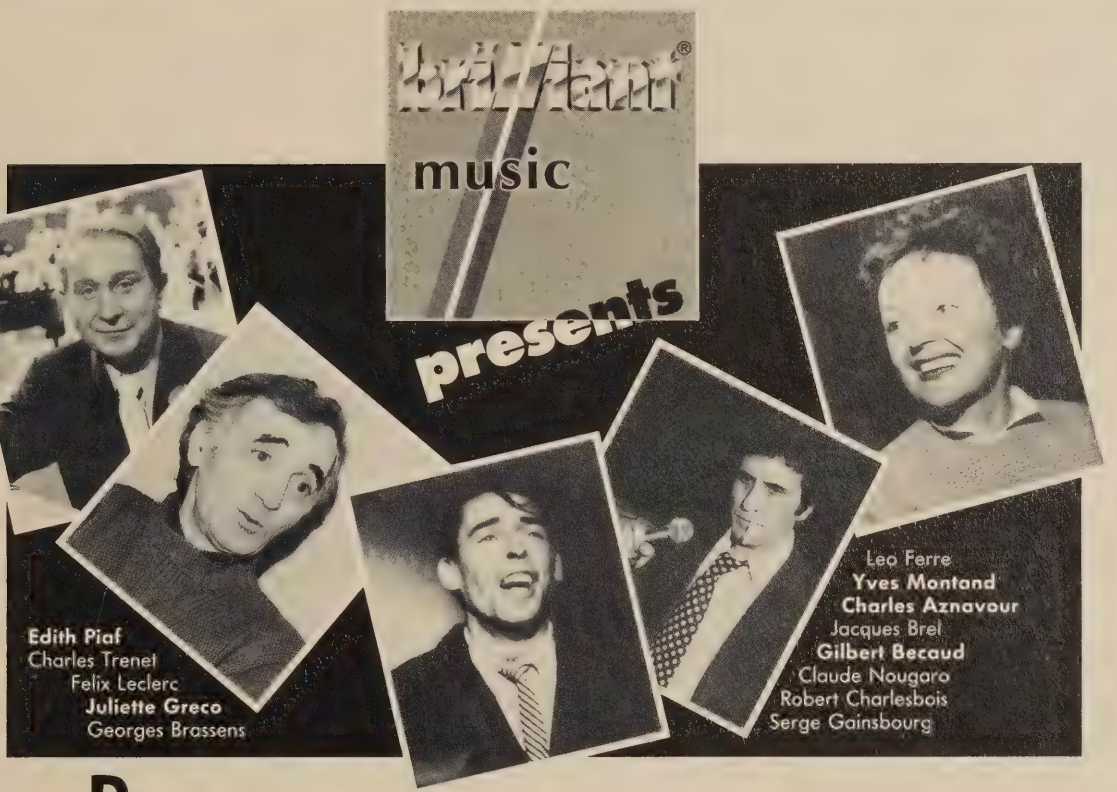

PORTRAITS OF THE MOST FAMOUS PERSONALITIES OF THE "CHANSON FRANCAISE" BY **CHRISTIAN MESNIL** WHO ALREADY DIRECTED THE PRIZE WINNING PILOT FILM OF THIS SERIES **"BREL UN CRI".** THE COPRODUCTION BETWEEN MEDIA VIDEO/ FRANCE MEDIA RTBF AND HELLTHALER INTERNATIONAL GMBH IS SCHEDULED TO BE REALIZED IN 1988/89 ■

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Put it in writing!

► continued from p44

Established writers can get development deals and at that point need to be good at pitching ideas verbally, "but avoid story summaries using 'and then' at all costs," he said.

The minimum paid for a one-hour script is $18,000 – this is for two outlines, first and second draft and polish – and can take three to six months. About the same is paid for a re-run. The minimum on a low-budget movie is $35,000, but the average is $100,000. Agents take 10 per cent.

There are only 200 big features produced a year.

With features, it's a clearer system, one which in many ways hasn't changed since the legendary days of Hollywood. All the studios have readers, but scripts still have to be submitted through an agent. "But there's a big difference between submitting it and having it read. An average wait is three months. Be patient," warned Sautter, who is currently writing a movie for Tri-star.

He believes that people are trying in the wrong area. "Neither major movies nor network TV is a growing area; they are finite opportunities. Writers should think about other possibilities – romance and children's drama for home video, or cable."

Cable, with its recent riches, is sinking funds into original programming, and the WGA has just negotiated a contract to cover sponsored informational films on cable and home video. Sautter thinks that this could be a growth area.

Approaching cable can much more direct, and agents do not operate in those markets. "You can just ring up. But remember the first thing to say is 'I love your channel.' There's so much ego in this industry."

The biggest opportunity, in Sautter's opinion, however, is for Hispanic writers. "The Hispanic TV stations are the largest untapped market, The Hispanic population is going to be the fastest-growing 'minority' in the US over the next five years."

Sautter said that the trick is to try and predict what is going to be popular in two years' time; he thinks there will be a fascination with Brazil. He recognises that there is a certain sameness to US shows, but that producers are trying to get a "different feel" now.

"There are certain limits and within that, you should be imaginative. For example, the new ABC sitcom *A Fine Romance* is the first time a show has ever been shot over in Europe, even though it was written in the US. American writers should watch European shows, especially those who've never been abroad."

He doesn't think that at the moment there are many US writers who are aware of the European market, but he things that soon there'll be a flood. "We ain't seen nothing yet – there'll be a mad scramble both ways," he predicted.

Obviously, it's easier if you have a track record back home, and for some established UK writers, breakthroughs have already been made. Witzend Productions has just signed a deal with CBS (see separate story) and John Sullivan, writer of the BBC sitcom *Dear John*, did a deal with Paramount before the strike began. His scripts will be used for the NBC primetime show, but with an American writer adapting.

Anthony Minghella, one of the UK's top writers, is also doing well. His mini-series *What If It's Raining*? aired on PBS, and he wrote the much-praised *The Storyteller* for NBC. He spent three months in LA this year, for the opening of his play *Made In Bangkok* and anticipates spending a lot more time there in the future.

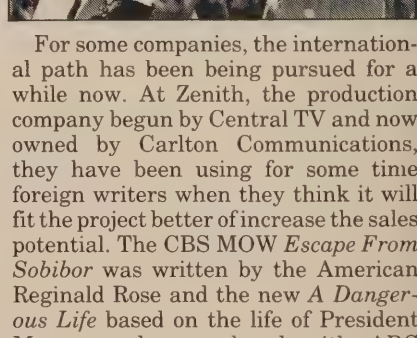
"It is inevitable that US writers would come and work in the UK and vice versa, because of the increasing number of co-productions. Writers will be picked from a global pool in the future, and projects too," said Minghella.

He doesn't see this development as a threat. "Writers tend not to feel much competition. There's quite a lot of work around."

However, Patrick Campbell, Treasurer of the UK Writers Guild, disagrees "There's more and more work going to the top writers, and less and less for those in the middle. They're the ones who will lose out."

Certainly, for European companies seeking the grail of the US sale, the idea of an experienced US writer would probably appeal. TVS, in its recent acquisition of MTM, bought a stable of 22 proven American writers. Michael Blakstad, from the independent Workhouse Productions, see the value of the Americans teaching the UK a thing or two, "When you're an independent setting up a deal, the right kind of US writer could come in handy. Particularly useful in the UK could be the daytime soap writers."

(Above) Minghella's 'The Storyteller' and (below) Williamson's 'A Dangerous Life'.



For some companies, the international path has been being pursued for a while now. At Zenith, the production company begun by Central TV and now owned by Carlton Communications, they have been using for some time foreign writers when they think it will fit the project better of increase the sales potential. The CBS MOW *Escape From Sobibor* was written by the American Reginald Rose and the new *A Dangerous Life* based on the life of President Marcos and co-produced with ABC Australia and HBO, is the work of Australian playwright David Williamson, one of the world's busiest writers.

Scott Meek, head of development at Zenith, said, "The only way for a production company to survive is to think internationally.

"It is increasingly clear that UK and US television is in a major watershed, and have to become mutually dependent on each other. The nature of how has yet to be determined." ■

"The Hispanic TV stations are the largest untapped market, The Hispanic population is going to be the fastest-growing 'minority' in the US over the next five years."

Lobsters on bicycles . . .

. . . About as unlikely as getting a US network commission? Well it has happened for a foreign independent with a show described by its maker as 'Monty Python meets Mark Twain'. Ross Welford met the man who is hoping that his new sitcom will bring his company back to prominence.

Jake's Journey: Chris Young as Jake; Graham Chapman as Sir George.

A CRAZY sitcom, scripted by a team of writers headed by ex-Monty Python member Graham Chapman, *Jake's Journey* is a series of half-hour programmes following the adventures of a young American boy, who, after moving to England with his parents, discovers a weird world through an old cupboard door.

Alan McKeowan, the owner of Witzend Productions, was disappointed and a little bitter when none of the hit shows he had on TV were renewed in 1986. *Auf Weidersehen, Pet* (made with Central TV) was fifth in the ratings in March that year. Screening on the ITV network, the comedy about a team of English labourers working in Germany, attracted 13.7 million viewers on March 16. Over on BBC-1, in the same timeslot, another Witzend show, the detective series *Lovejoy* was pulling in 8.52 million — soundly beaten by *Auf Weidersehen,* but McKeowan could not be heard complaining — they were both his shows after all. Other programmes made by Witzend included *The Other 'Arf* with Lorraine Chase, *Shine On, Harvey Moon* and *Girls On Top.* All were very popular with the TV viewers, and all were cut off in their prime: in McKeowan's opinion, because the ITV companies are jealous of a successful independent production.

So, moving back to the US (Witzend has offices in London and Los Angeles), McKeowan started on *Jake's Journey,* with Fox TV, for the CBS net.

"It was last September that I called up CBS," explains McKeowan, "and said to them, 'How about a sort of Mark Twain meets Monty Python idea?' We thrashed out the concept and we shot the pilot in March." The pilot was commissioned by the UK broadcaster, HTV, and the series will be shown on the ITV network.

Given the absurd element in the series (Jake's world is populated by strange beings, medieval forests, lobsters on bicycles and other odd things that defy logic), Graham Chapman seemed a logical choice as the script director. Scripts have always been Witzend's strong-point. The original three partners in the company were McKeowan, teamed up with Dick Clement and Ian le Frenais — classic comedy writers who made their name with the BBC series *The Likely Lads,* and *Porridge* (starring Ronnie Barker). *Auf Weidersehen, Pet* was a Clement and le Frenais show. The original partners in Witzend parted company when McKeowan bought them out and the duo went to concentrate on movies — their most recent is *Vice Versa.*

Erudite humour

The programme's humour is, McKeowan believes, "fairly erudite." And as the programme is being made initially for an American audience, filming of the pilot and the seven episodes so far completed was done in the UK. "It has to look like another world," said McKeowan, a Londoner. "Here we have different settings, English character actors and so on . . . it had to be made here."

"I had been wondering for some time about the possibility of a sitcom based on the King Arthur legend," Chapman told *TV World* — the Python team's first highly successful movie was of course *Monty Python And The Holy Grail.* "I liked the idea of *Jake's Journey,* and we turned it into a family show. We borrowed bits and pieces from all over — the idea of a "Merlin" character as Jake's "tutor" came from T.H. White (author of the classic *The Once And Future King* about King Arthur) although we changed it around a bit and I play Sir George, who sort of guides Jake and points out the lessons to be learnt from each adventure."

On the subject of the show's "erudite" humour, Chapman declared, "I never really write with a particular audience in mind. Many people dismissed Python at first as silly or elitist. I just write what I think is funny, and hope it comes across."

The programme has a budget of £2.2 million (US$3.3 million) and will be shown in the US later this year — probably as a mid-season replacement. The ITV network has not yet scheduled the programme.

Quite how international buyers will react to the wacky ideas in *Jake's Journey* is as yet untested. Witzend's shows are no strangers to foreign airwaves, though. *Lovejoy* in particular enjoyed modest hit status in overseas markets — the first series (non-UK and US TV and home video rights) was prebought by ITC, although that company is now releasing the rights back to Witzend, "Not because we don't like the show," said an ITC spokeswoman, "but because we didn't feel the kind of returns we were getting made it worth our while. A package of two series will be much better." Negotiations are under way between Witzend, the BBC and ITC for another *Lovejoy* series.

Jake's Journey will be sold on the international market by Fox TV, a company with which Alan McKeowan already has close ties. He is married to the British comedienne Tracy Ullman, whose show is made and sold by Fox. ■

Gibbs builds up YTV sales arm

Yorkshire TV has gone solo and aims to carve itself a name on the international scene. Diana Hill reports on the tactics being adopted by the new head of sales.

SITTING in a stark basement office Roy Gibbs, newly appointed Head of Sales for Yorkshire Television International, looks forward to moving to the large re-furbished offices next door and admits to relishing the idea of working as the head of a small knit team again. In the post for three weeks, he has come from the large, beaurocratic machinations of the BBC where he headed up the negotiation department for drama.

YTV International is the new distribution arm for the television company and has been developing since Yorkshire split from its distributor of six years, Itel, in May. There had always been an understanding that YTV would go solo. and the breakaway decision was made without acrinomy, as Tim Buxton, Itel's Chief Executive said at the time, "It didn't come as a surprise, it came as a disappointment."

'Room at the Bottom' (top) and 'New Statesman': Comedy from Yorkshire's catalogue.

The parting from Itel was YTV's first step towards increasing its international profile and now Gibbs is charged with developing the new distribution section. He bears a wealth of invaluable experience in the international sector, with a background that includes selling programmes for Four Star, Granada, Richard Price (LWT) and more recently as director of sales and co-production negotiator at the BBC.

Establishing a small talented team is one of Gibb's current priorites and he is pleased to have Trix Van Huystee, previously Senior Sales Executive with Itel, and Sue Crawley who has joined from BBC Enterprises where she was responsible for liaison and servicing for US clients and dealt with sales to Australasia and Canada.

With directives from the YTV board to "present," as Gibbs puts it, "Yorkshire TV to the world", he wants to ensure that the organisation is seen to be pristine in its operation and that YTV continues to be seen as a good producer of programmes, that will appeal to audiences worldwide. "We want the type of production that will enable YTV to extend itself into a recognisable base on HBO/Showtime or a US network."

It has already moved itself towards this goal with a group of YTV/HBO co-produced TV films that are placed under the *Harlequin Romance* banner. Shot in exotic locations with an international star element they have so far proved interesting in that whilst they embody a cheaper version of the normally more lavish and longer mini-series, they still provide entertaining and well made *international* television, unlike a number of co-productions (some not so cheap) that have proved too much of an international mix to work on screen.

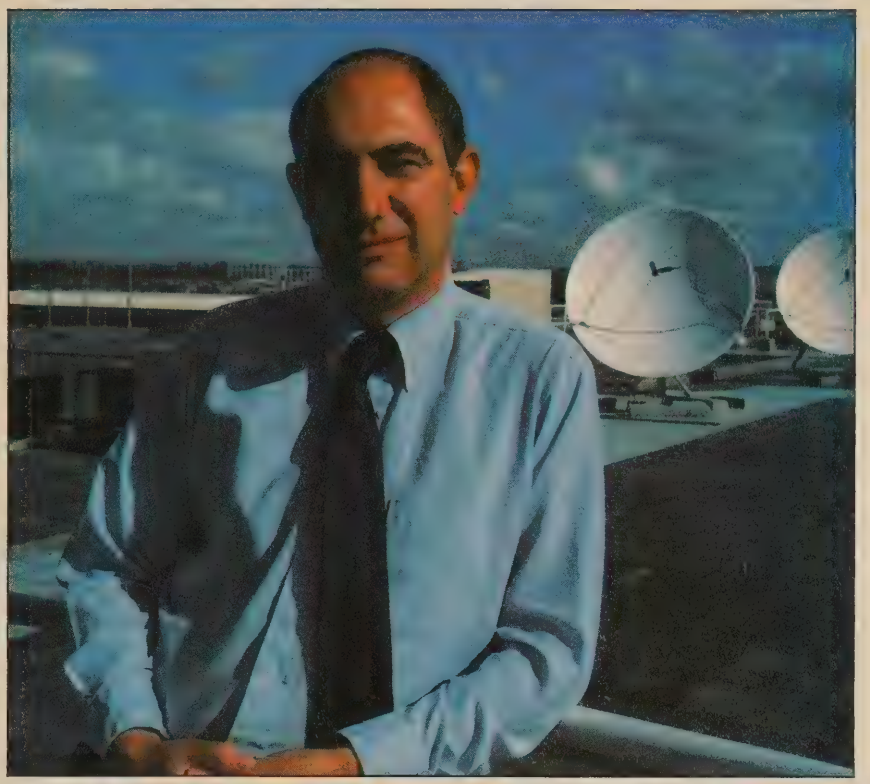
Gibbs is building up Yorkshire's catalogue with care. As well as utilising his sound co-production background with pre-sale ventures, he also stresses the need for the catalogue to have a broad base, and gives some examples with comedy, *(New Statesman/Room at the Bottom),* documentaries/current affairs *(First Tuesday)* and soap *(Emmerdale Farm).* Wildlife and feature films are two categories that he is keen to develop or acquire. *"Survival* obviously works very well for Anglia/Itel and we are looking to link up with someone via a co-production on wildlife. We were used to a very high standard with *Survival* and don't want to drop below that mark."

Gibbs, Van Huystee and Crawley have the daunting task of carving up the world between the three of them with Gibbs concentrating on the major area of co-production/presales ensuring investment is recouped. They intend using a number of agents in areas such as the Middle East but the core team will be no more than six people.

With genuine enthusiasum Gibbs delights in discussing the 'ifs' and 'buts' of television's future. He looks with interest to the launch of Sky TV and BSB next year: "I'm looking forward to seeing how they work and what the public's response will be." He believes that the services will work as long as they're "creatively led." His interest in US television is very much in evidence, as is his knowledge of its local station politics and barter and sponsorship systems. YTV International will probably be looking to do barter in some territories but Gibbs still holds an inner suspicion that fitting the pieces of the barter jigsaw together are not as easy as some claim. He seems determined to cut a swathe through the US bastion that keeps European imports to a miniumum. "Once you're established in the US then you can start to work (hopefully) with the networks who are more difficult to deal with but who pay higher."

Yorkshire TV already has a solid commercial arm, YTVE, set up in 1982, which deals with concerns such merchandising book and music publishing. Brian Harris, Manager of Business Affairs and a member of the YTV board, heads up this division based in Leeds where the majority of production is also done. Gibbs hopes YTV will move into film production in the near future, and is looking to acquire features, stressing that a catalogue's strengths not only lie in its diversity but also with, "big, powerful, audience grabbing material."

Gibb's overall strategy is clear and to the point; "By the end of the next financial year we want to have been seen to present an excellent operation to world television. There is a great will here to invest in the right product. We aim to have an international name." ■



Roger Laughton: a sophisticated traffic policeman.

Oiling the deals

As he prepares for hours of talk and negotiation at Mipcom, Roger Laughton, Director, Co-productions, BBC Enterprises, tells Noble Wilson how he sees BBC coproduction policy.

TV World: Co-productions are now big business. Can you say how much finance BBC Television obtains through co-production, and what percentage of programme money that represents?
Laughton: First, let me distinguish two major streams of co-production money which flow into BBC Television:- The first stream is the direct deals we make with outside third party co-producers. The second stream is the continuing co-production relationship with BBC Enterprises, which, as you know, reinvests in programmes. The combined value is running at the moment at approximately £30 million (US$50.4 million), and if we assume, for the sake of argument, that BBC Television spend is currently running at around £600 million (US$1 billion), that makes five per cent.
TV World: Can you break those figures down into drama and documentaries?
Laughton: Fifty-fifty drama/documentary. Roughly 50/50 BBC1/BBC2.
TV World: Although the investment in drama must obviously be heavier than in documentary?
Laughton: The cost of drama is higher, but the co-production partnerships, the income, is split roughly 50/50 between fiction and non-fiction.
TV World: Are you the inspirer of co-productions? I mean, do you look for openings and opportunities, or do you wait until Heads of Department have sorted out their ideas for the next programme year?
Laughton: Mixture of both. This is a small department. Head of Factual Co-productions is Michael Topping and Ronnie Marsh looks after the Drama. Three negotiators; two lawyers. That small group of people know a lot of other people in the business, so clearly we know where there are people who are interested in co-producing with the BBC; but when they co-produce with the BBC, they must co-produce with an individual department, an individual producer. We're talking about a producer-to-producer relationship — that's what a co-production is, and consequently, I see myself as a sophisticated traffic policeman, making sure that the right producer talks to the right BBC producer, and that we get a proper co-production out of it. It's sophisticated brokerage.
TV World: But as a successful programme man yourself, you must have still continuing ideas for programmes which you may feel you want to suggest to people inside the BBC?
Laughton: As somebody who has been involved in programmes I've got thoughts about the programmes we make, and thoughts about programmes that co-producers might want to make, of course — I wouldn't be human if I didn't discuss those, — but in the end, the decisions about the programmes the BBC commits to, are taken by the Departments' Heads and producers in conjunction with the Channel Controllers. That's the system and that's the way it operates.
TV World: In the past, the bulk of your deals seems to have been with the US and other anglophone countries. Is that still true, or is the pattern changing?
Laughton: No, that's still true.
TV World: And unlikely to change?
Laughton: Oh, I see a gradual growth of co-production deals with other producers, distributors, worldwide. I think particularly, Japan, Germany, Scandinavia. I would expect the number of deals to rise. The developed television markets in these countries has become more sophisticated. But the States, as everyone knows, is the biggest market in the world — the most diversified market in the world — consequently the market where most co-productions for the foreseeable future are likely to take place. I'm sure everybody knows that Australia and New Zealand are also very active, very natural co-production partners; but I think the proportion, which is running perhaps round about 80 per cent of US co-productions at the moment, would probably become, say 70 per cent, in three years' time, and gradually I think there will be more and more deals with more and more different partners worldwide. For example, I had three meetings with Americans yesterday, but I'm talking to the Soviets this evening.

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Oiling the deals

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TV World: It used to be said and, indeed, I think you've said it yourself, that the BBC's idea of co-production was 'you provide the cash and we'll make the programmes'.
Laughton: I said it ironically.
TV World: Has BBC Television made any move in accepting editorial input from co-production partners?
Laughton: Yes. It is true to say that all the major BBC co-productions involve editorial discussions between the BBC and co-production partners. But the principle we won't cede on is the principle that, in the end, there has to be *one* editorial position; and if it's a production in which the BBC is by far the senior partner, then that will inevitably be the BBC, and I think that's the way any production operates. You can't have too many cooks in the kitchen.
TV World: Money calls the tune eventually. The major shareholder — is that what you're saying, — has the right to the last word?
Laughton: Well, I mean, most of the time we're talking about a relatively small input into a programme budget — a significant input, but a relatively small input — quite often, no more than 15-20 per cent. Now, that can ensure that there is full consultation, about key editorial matters. It can ensure that there's discussion about versioning, if needed. It can ensure there's talk about timing. It can ensure that there are talks about script; but it doesn't seem to me that it means that the co-producer is in a position to control the production, and if that's the classic BBC position, then so be it. I think that any other major network in the world which seeks partners, or any other producer, would almost certainly take the same position.
TV World: Are you likely to be more of a minority investor in other people's programmes?
Laughton: Yes. I think that's something that the BBC should get involved in. The BBC must, in the end, try to present to its viewers the best in world television, and if that means taking an investment position, more than an acquisition position, in a major production by another major broadcaster, then we'll be interested in doing that. We'll do that, you know, through traditional routes: either through the head of one of our output departments, who will take editorial responsibility, or in liaising with our acquisitions department. But, yes we obviously need to take a real interest in major projects by other broadcasters. And the recent example was *The Yellow River*, which was played by BBC2 on Friday nights. It got large audiences, and was a very successful production. The BBC made a substantially different version with the agreement of NHK, the producers, and we hope we shall do more business of that kind with NHK and other broadcasters.
TV World: Is foreign language material a possibility? I was thinking of things like Heimat. *Supposing somebody came along with another project from Germany in the German language — is that the sort of thing you might be interested in?*
Laughton: Well we do that through the Controller, or Acquisitions, or it might come to me. What would happen would be that the BBC would respond quite quickly, and in the case of *Heimat II*, it did. It got involved in a pre-purchase very fast, because of the success, artistically and in terms of ratings of *Heimat I*. I'm proud to be associated with it. That deal was done by Graeme MacDonald (Ed: former Controller, BBC2) and Alan Howden (Head of acquisitions).
TV World: You use the world 'pre-purchase' there as distinct from 'co-production'.

'Heimat': proud to be involved.

Laughton: Well, if you can tell me the difference between a pre-purchase and a co-production — there's got to be a magnum of champagne to somebody who can, in the end, entirely distinguish a pre-purchase from a co-production.
TV World: Involvement in the editorial process was what I was thinking about. I mean, if you are saying, that other organisations can have a say in BBC programmes they invest in, then if you, the BBC, invest in the programmes of other organisations, and therefore wish to have a right in the editorial process, that is surely more a co-production than pre-purchase:
Laughton: Well I think you can say that there's a moment, where a pre-purchase is separate from a co-production. I think it's fairly clear, on a case-by-case basis, where that exists: but, in general, there are pre-purchases where the minority partner pays considerably more than the licence fee position for a particularly territory, and wishes to make some input — it may be version input, it may be casting input, it may be script input, into the production. That, I think, may still end up as a pre-purchase, because they may be relatively minor points.
I think what you're talking about is the moment where there is a very substantial involvement in the other production — for example, at present we're discussing a major production with an Italian network, which would involve a BBC script editor taking a major rôle in the English language version the producer intends to make. I think that would be likely to end up as a co-production.
TV World: That's the sort of thing I had in mind. What is going to be the impact on your department, if any, if and when the Theatrical Release issue is resolved? And is there any indication of when release outside the UK is going to be agreed?
Laughton: Well, release outside the UK is agreed in the case of *Poison Candy* so the principle, if you like, already exists, which is that BBC Television wishes to transmit programmes it makes first in the UK. But we'll be relaxed abut the sequence of release outside the UK. So that's the starting position. What I think we don't intend to do, however we get involved theatrically, is to automatically allow films made by the BBC to go through the whole sequence of releases in the UK because that would simply mean we were making movies, which is a legitimate thing to do, but that may not be the right thing for the BBC to do.
To come back to the first part of the question, I think that the effect on this Department depends on the way in which the BBC gets involved with feature films, and that, as everybody knows in the business, is something being talked about within the BBC at the moment. Within months if not weeks, I think we're going to have a position on that.
TV World: Seeing the announcement that the three-year TV holdback rule is going to be relaxed (Note: see page 8) surely that is going to make a huge difference to the involvement in production for the cinema?
Laughton: It certainly greases the

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TV merger: GAB grows still more

The merger of Aaron Spelling Productions and Worldvision Enterprises will make two large companies even larger. Kathy Haley examines the implications for the industry and for the parent company, Great American Broadcasting.

ONE OF the world's largest independent programme distributors, Worldvision Enterprises, is about to join forces with one of Hollywood's most successful independent producers, Aaron Spelling Productions. A merger between the two, set to be completed early next year, could nudge Worldvision from its rank among the top five international suppliers of TV programming, into the top three, not including feature films.

A second, more recently announced merger between Spellling and Laurel Entertainment, producer of *Tales from the Darkside* and *Monsters*, will bring more programming and experience at producing for first-run syndication to the combination.

The 15-year old Worldvision is best known for its huge catalogue, over 7,000 hours strong, of off-network shows. It includes such world-wide hits as *Dallas, Love Boat, Little House on the Prairie* and *Streets of San Francisco* as well as the entire Hanna Barbera library of animated cartoons, half-hours and two-hour films. Three highly popular soap operas, *General Hospital, All My Children* and *One Life to Live* and numerous miniseries and made-for-TV movies round out the catalogue.

It is also known for having one of the strongest worldwide sales forces of any international TV programme distributor. Unlike many competitors, which contract the sale of their shows to independent agents, Worldvision employs its own reps in eight foreign offices: London, Paris, Rome, Munich, Sydney, Rio de Janeiro, Toronto and Tokyo. More importantly, the average length of employment among Worldvision reps is 15 years. In the words of one competitor, "they own their territories."

Spelling, who has produced more than 2,495 hours of programming since 1959, holds the "Guinness Book of World Records" record for most prolific television producer. His hits include *Dynasty, Charlie's Angels, Starsky and Hutch* and *Fantasy Island* as well as over 100 made-for-TV movies.

In addition to *Dynasty,* Spelling currently produces *Hotel* and *Heartbeat* for ABC-TV and *Angels '88* for Fox Broadcasting Co. Last year, ABC agreed to purchase five two-hour pilots, five new series and five made-for-TV movies from Spelling over the next four broadcast seasons. The same year, CBS committed to up to two new series and four hours of miniseries or made-fors over the next two seasons.

Public trading

Once the mergers are complete, Worldvision Enterprises, Aaron Spelling Productions and Laurel Entertainment will be divisions of the newly created Spelling Inc. It will be controlled by Great American Broadcasting, which will hold 50 per cent of its stock and Aaron Spelling, who will own 30 per cent. The remaining 20 per cent of stock will be publicly traded.

Spelling will be chairman of the new company, while Jules Haimovitz, who left Viacom International last year to become president of Aaron Spellng Productions, will be president.

Combination of the three companies comes at a time when more and more suppliers of US TV programming are finding it prudent – even necessary – to combine forces. Independent distributors, faced with bidding wars over the right to distribute original or off-network shows, are merging or joint venturing with producers to insure a steady stream of product. Producers who've traditionally hired distributors to market their shows, are increasingly trying to bring that fuction in-house, both to save on distribution fees and to insure the most effective marketing possible in today's competitive US syndication marketplace.

As Charles Mecham, chairman of Great American Broadcasting, explains: "Years ago, few production companies had their own distribution arms and companies like Worldvision and Viacom would forge agreements to market their shows. Today, fewer and fewer production companies operate without their own distribution."

Some observers in the American financial community believe both mergers are work of Carl Lindner, Great American's largest stockholder and the man who engineered the 1987 breakup of Taft Broadcasting, in which Worldvision, Hanna-Barbera Productions, Taft Entertainment Company, five TV and 16 radio stations and a variety of leisure properties were spun off to form Great American. Those observers maintain Lindner aims to build a major entertainment company.

Mecham denies the mergers came about that simply. "No one person had the original idea," he says. "Worldvision has distributed Spelling product, most notably Love Boat, for years. Combina-

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GAB grows still more

► continued from p53 ►

tion of the two just seem obvious and sensible." In addition, Mecham says, Lindner is the major shareholder in both Worldvision and Spelling.

Most Spelling shows are currently distributed worldwide by Warner Brothers Television and that arrangement continues through the end of this year. Once the merger is complete, Worldvision is expected to take over distribution of Spelling's catalogue and all future output.

Laurel distributes *Tales From he Darkside* through LBS Communications in the US and Lorimar Telepictures internationally. It markets *Monsters* through Teletrib and had not, at press time, contracted for international distribution of that show.

Both LBS and Teletrib both have perpetual rights to distribute their Laurel shows in the US, but Lorimar's contract to sell *Tales* internationally is not open ended. At press time, just two days after the merger was announced, a spokeswoman for Laurel said the company had yet to decide whether Worldvision would distribute its new sister company's future output. "We have to wait and see if the merger goes through first," she said.

In the international community, the impact of the two mergers could begin to surface as soon as this month's Mipcom. Spelling's Haimovitz and Executive Vice President Ronald Lightstone will accompany Worldvision's personnel.

Bert Cohen, Worldvision executive vice president and chief operating officer, wouldn't comment extensively on the merger's impact on his company's presence in international television sales. He did say, however, that he expects the combination with Spelling to speed his company's entry into international co-production. "We are expanding into that area now," he says, "and once the merger happens, expect to become actively involved."

Outside observers predict the mergers will boost Worldvision's presence in first-run syndication in the US and that Haimovitz, one of the people behind Viacom's incredibly lucrative relationship with *Cosby Show* producers Carsey-Werner productions, could further strengthen its presence in distribution of current off-network product.

The mergers will give an already strong company "a shot in the arm". The management team, including Cohen, Worldvision President and CED John Ryan and Haimovitz, "won't sit still." ■

Cohen's concerns

HE'S ONE of a handful of figures in international television who can rightfully be called "an institution." Bert Cohen, executive vice president and chief operating officer, Worldvision Enterprises, has been with the company since its founding in 1973. He's been head of international sales since 1981, and in December, 1987, moved up to the company's number-two spot.

As he goes off to Mipcom this month, he brings a long list of new programming for sale as well as one of the largest catalogues of existing shows avaiable anywhere.

Four films, released theatrically in Europe, will make their debut. They are *Ironweed*, starring Meryl Streep, Jack Nicholson and Tom Waits: *The Running Man,* starring Arnold Schwarzenegger, Maria Conchita Alonso and Richard Dawson: *Light of Day*, starring Michael J Fox and Joan Jett and *Monster Squad*, starring Andre Gower and Stephen Macht.

Cohen looks forward to Mipcom, He says, with feelings of both concern and optimism. Much of the concern centers around France.

"American distributors have been riding very high in France over the last two years," he says. "There had been a great deal of buying, but with the change in government, the market could change."

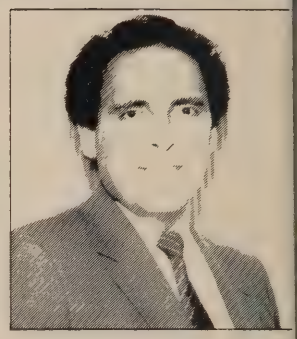
Other markets, however, are beginning to show more promise. "We are guardedly excited abut England, with Sky Channel coming in and British Satellite Broadcasting starting up," Cohen says. "We are optimistic that will bring a new competitive spirit."

"We are anxiously awaiting for private TV to begin in Spain where we will hopefully have another exciting market to sell our product. And we definitely see a more competitive spirit in Germany."

New channels

Cohen notes that with new channels starting up in many countries, interest in Worldvision's catalogue has intensified. "We have more hours of programming than virtually any other company," he says. "As new services begin broadcasting, they'll need, in addition to theatrical films and miniseries, catalogue programming."

"We have network product, network daytime shows, children's programming. We cover every daypart."



Bert Cohen: "guardedly excited" about the new opportunities in Europe.

Although the growth of barter programming will remain a big issue for discussion at Mipcom, Cohen doubts significant growth will occur this year or in 1989. "For the time being, barter is very limited. You see it primarily in special event programming, sports and music specials.

Worldvision "is still bullish on cash sales," Cohen continues, "but we're in the business of selling programming. Wherever it makes the most sense, we will entertain another way of doing business."

Cohen disagrees with any who say the quality of American programming has declined in recent years. "It's changed," he says. "America used to programme more action/adventure. Now comedy and drama are more popular."

Buyers around the world faced a similar change more than 10 years ago, Cohen notes, when *Dallas* premiered. "It certainly didn't fit the mould when it first came on the scene, but it became successful internationally and so did its successors – *Knots Landing* and the others."

He also rebuffs critics who say the presence of American companies has declined in the international marketplace. "We are in our eighth consecutive year of record profits from international sales," he says. "Does that sound like decline?"

Cohen closes his remarks about the worldwide marketplace this fall with a nod toward the smaller markets.

"As important as the key markets of the world are, we rely quite heavily on, and consider the other markets just as important," he says. "Buying is strong in Latin America, the Middle East, the Carribean and the Far East.

"The rest of the world, aside from the key markets, may represent only 25 per cent of our business internationally, but it is just as important." ■

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Building a library

With the proliferation of new channels, libraries of programming are receiving overdue recognition as a way of maintaining cashflow. Peter Broderick talks to a company keen on increasing its catalogue.

THEY'RE NOT dramatic or glamorous. They don't give interviews, and the press barely covers them. Yet they can mean the difference between life and death for production companies. In fact, Ted Turner bought and sold MGM to get his hands on one, and is now using *Gone With The Wind* and other key titles to launch his new cable service.

Libraries of programming have grown significantly in value and importance in the past few years as television outlets and competition have increased. Reeves Entertainment Group is a good example of a company that has built up a library, and is now licensing programming to a growing number and diversity of customers internationally.

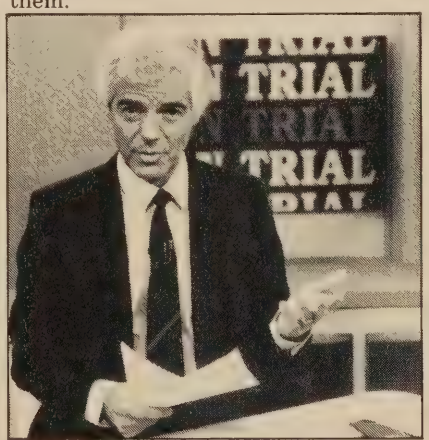
Its library includes series (such as 120 half-hours of *Kate and Allie,* 120 hours of *That's Incredible!,* 22 hours of *Those Amazing Animals,* and 144 half-hours of *In Search Of . . .*), movies and miniseries (such as *Adam, Ruby and Oswald, The Jayne Mansfield Story,* and *The Chisolms*), and specials (including *Book of Lists, Catastrophe: No Safe Place,* and *It Only Hurts When You Laugh*) — a total of 55 titles and over 400 hours of television.

Because the number of outlets and the degree of competition have also increased in many other countries, Reeves is selling to more customers and earning more revenue. Matthew Ody VP International Sales, said that new customers include: Superchannel (which bought pan-European broadcast rights to *Kate and Allie*); Sky Channel (which acquired European rights to series such as *That's Incredible!* and *Those Amazing Animals*); and China Central TV *Those Amazing Animals*).

This increased demand has meant a significant growth in revenues, but Ody explained that because this programming is now being used up faster, he has less to sell.

Some of the additional programming he wants is being produced in-house. Reeves is producing *Incredible Sunday,* which will be shown on ABC starting this fall. This series is a new version of *That's Incredible!* and will differ from it in certain minor respects (one host instead of three; celebrities as guest hosts). As Ody observed, "It's just what the networks want — it's brand new and it's the same." *Incredible Sunday* will be shown Sunday at 19.00. Ody said that ABC hopes that it will be "a bridging programme — retaining viewers of Sunday afternoon football, and carrying them into the evening prime time schedule."

In addition to *Incredible Sunday* and *Kate and Allie,* (which will be back for a sixth season), Reeves is currently producing a third network series, *Home,* a half-hour daytime strip programme on ABC. *Home* is "what the English call a do-it-yourself show," according to Ody. During the first 13 weeks, a house was purchased and then renovated. Viewers can learn a range of things, from how to buy a home to how "take one gallon milk cartons and make a dust pan out of them."



'On Trial': new show for syndication.

Reeves is currently producing two series for syndication, the new court series *On Trial* (see *TV World* May '88), and *Life's Most Embarrassing Moments* — 24 more half-hours have been ordered by Group W. Reeves will also make two telefilms (delayed five months by the writers strike) to be produced by Blue Andre: *Sherwood Forest,* about the discovery of oil in Sherwood Forest during World War II, and *Star Warriors,* about the development and use of Star Wars "defence systems."

Ody is also trying to acquire material from outside to supplement Reeves home-grown product. He is looking for programmes of the same types that the company currently distributes. "Reeves has a reputation for drama series, sitcoms, and movies," he said, and that is the kind of material he wants to acquire. He has targeted theatrical film production companies which have made 20-30 movies, but do not have their own sales departments. He would like to arrange with companies of this sort to handle the broadcast cable and satellite distribution of their films.

Ody noted that buyers of library programming have become more sophisticated in the past few years. Today people "want to know what US network a programme was on and what its rating was" before they will buy it. He observed that in Europe there is now a much greater emphasis on research than ever before. "Greater commercialisation has led to more concentration on demographics." Shows that have been proven ratings successes can command greater advertising revenues, which in turn will yield more money for the production or acquisition of additional programmes.

The demand for library material can differ greatly from continent to continent, and even country to country. The best example of this among his programmes may be *Kate and Allie.* In addition to the Superchannel, Ody has sold it to the UK, France, Italy, Spain, Greece and Iceland, but not, so far, to Germany: "It's my big hole," he acknowledged, "I really want to crack it."

Reeves has sold *Kate and Allie* to Australia, New Zealand, and Singapore, but has failed so far to interest the Japanese. "If someone manages to sell a sitcom to Japan, s/he should get a medal of honor," he commented. He has finally managed to sell the show for the first time in Latin America (to Venezuela). Having had no success with the series for years there, he decided to dub one episode into Spanish. This turned the tide.

One area where Ody sees great potential is that of foreign barter syndication. "Right now there just isn't enough demographic information. The gap between what a distributor wants and what an ad agency wants is too wide. They are still talking different languages," he explained. But he thinks the gap is narrowing, and expects that there will be alliances between companies with media outlets worldwide, and advertisers with global markets (such as Coca Cola, MacDonalds, and American Express). "A Murdoch could go to them and sell time on a show that would be aired at the same time all around the world." ■

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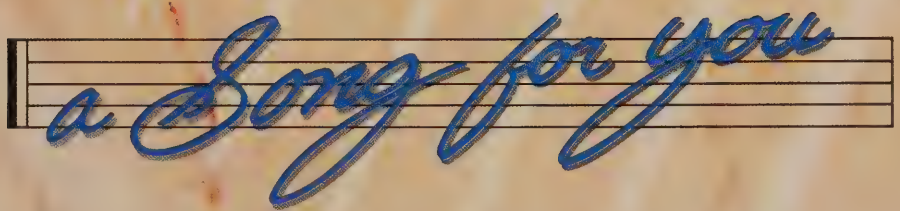

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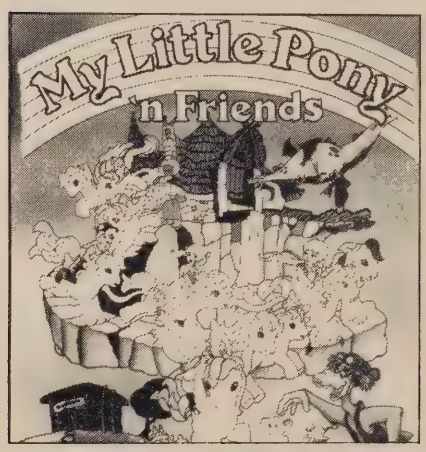
Sunbow shifts into live action gear

Many animation producers are looking to broaden their base since the softening of the US animation market. Arnold J. Friedman spoke to one company that is extending its production links across the Atlantic

ALTHOUGH Sunbow Productions was formed around a live-action series it became best-known as an animation company. Seven years of hit cartoon series can have that effect. Now seven live-action projects, including four international co-ventures, are changing the company's production balance.

Responsible for the shift is Executive VP Fred M. Cohen, who came over from HBO International two years ago to develop deals with network, cable and home video companies and to effect worldwide co-financing agreements.

Last month he announced two international productions with ITEL in the UK; two in France with Les Producteurs and three which Sunbow is developing on its own. Distribution deals in the US have been made with CBS and three pay cable operators: HBO, Showtime and The Disney Channel. Three properties are planned for first-run syndication, a fertile field for Sunbow's domestic division, in which it has reaped a rich animation harvest over the past seven years.



(Top): 'My Little Pony' and 'Jem' (below): Top rated shows in the TF1£ children's block.

Logical progression

All are live-action, Sunbow's number one priority this year. "It's a logical progression in the growth of our company," Cohen told *TV World*. "The marketplace is very strong for live action," he said.

Built into the new broad base are *The Adventures of Shirley Holmes,* a two hour family feature about the great granddaughter of Sherlock Holmes which it is producing in association with ITEL for the Disney Channel. Also with ITEL, Sunbow has a format agreement to develop a computerised game show series for syndication based on England's *Knightmare,* which places contestants in labyrinths honeycombed with dungeons, dragons and caverns. A third ITEL co-financing deal may be announced at MIPCOM, Cohen said.

Both co-productions with France's Les Producteurs are also for syndication. The first is a one-hour action-adventure series titled *Embassy,* about political intrigue and power plays at the US Embassy in Paris. The other is a family series called *The Kid From Monte Cristo,* about a kid who keeps the legend of Dumas' celebrated count alive in the modern world.

The network deal is for a CBS Schoolbreak Special, about a boy whose relationship with his grandfather is torn by the revelation that the old man was a Nazi. It is titled *Silent Witness.*

The Calling is a true story of a midwestern minister who leaves the comfort of his home and parish to aid the poor in war-torn Nicaragua. It is being developed as a feature film for HBO Showcase. For Showtime, Sunbow is developing another movie called *A Matter of Survival,* about a group of corporate executives on a weekend war game that turns into three days of terror.

Eve Silverman, Sr VP of Development, said the new productions demonstrate Sunbow's commitment to a diversity of highly commercial properties for all facets of the US and international marketplace. Sunbow's international distribution division is in position: set up in 1985, it has so far sold Sunbow properties into more than 80 territories.

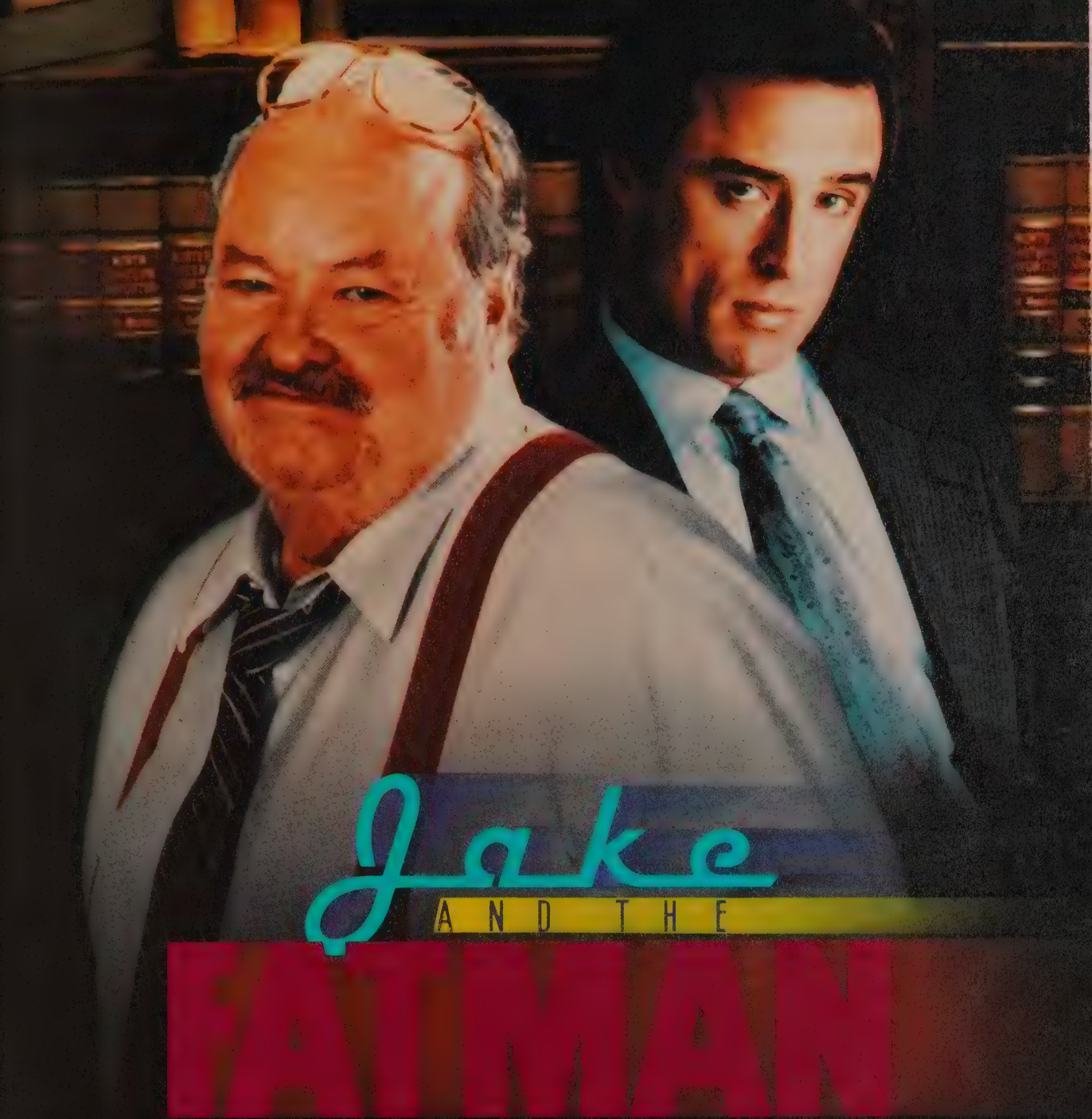
According to Sr VP, distribution C.J. Kettler, the top-rated shows in the children's block on the TFI network in France are Sunbow's *GI Joe, My Little Pony 'n Friends, Visionaries* and *JEM.* Sunbow's shows are currently on the air in almost every European territory and are also transmitted on Pan European channels including Sky Channel, Superchannel, The Children's Channel and Tele-5.

Kettler is actively acquiring additional properties for foreign distribution and recently concluded an agreement with TMS for international rights to *Sherlock Hound* and *Georgie,* both animated properties.

"We intend to expand our activities and properties aggressively in the next twelve months," she said — and Cohen is keen to say why. There is the dip in domestic syndication revenue, he acknowledged, and also "Network license fees have not increased. If they don't get larger, we have to offset our deficits. We do extremely well overeas," he said, although he would not estimate what percent of his profits are attributable to international transactions.

Cohen says he makes the most of all available windows and has also developed the children's home video market for Sunbow.

"Children will watch a tape an average of 10-12 times, and through mass marketing children's tapes do well on a sellthrough basis. When we work out distributor arrangements we keep approval on the way the tapes will be marketed and can specify sellthrough — although we've allowed some licensees to make tapes available for rental." ■



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Promotional voyage

One PBS sponsor is doing more than just underwriting US TV transmission, Arnold J. Friedman reports.

MORE than a million US dollars will be spent in advertising/promoting WQED/International's *The Infinite Voyage* in global markets — all of it from the corporate pocket of Digital Equipment Corporation, which underwrites the award-winning series.

As *The Infinite Voyage* is sold, WQED/International co-ordinates marketing discussions at local levels between Digital's representatives in each country (they do business in 64 markets) and broadcasters, to develop, fund and implement advertising and promotion campaigns.

. "Through our combined efforts and participation of the local broadcasters, we should generate tremendous awareness and visibility for the series worldwide," said Mary Herne, WQED's Director of International Sales. Both Herne and David Simler, Digital's corporate manager of advertising projects, have heavy promotion backgrounds and recognise the value of advertising, promotion and publicity.

"Our research has told us," Simler told *TV World,* "that the most successful series have heavy promotion budgets. You can't just set your ship adrift on the (broadcast) waters. You get limited returns."

Commenting on Digital's serious commitment to education and science, Simler said the corporation seeks maximum visibility for its investment, which is considerable. In addition to underwriting the series for the Public Broadcasting System (PBS), Digital is also sole sponsor for each of the 12 *Voyage* hours syndicated to commercial stations in the US. So far, SFM Entertainment has cleared the series in a dozen markets, including nine of the top 10.

Although Digital doesn't quote marketing costs, the amount invested in ad-pub-promo in the US alone is said to exceed production expenses. Those are generally estimated to be US$750,000 a time.

"We always leverage our investment with full promotion as we roll it out internationally," Simler said. "That's why we're putting a million (US) dollars on the table, up-front." He said this was not a fixed budget and it could be extended, depending on how market-by-market expenses add up.

Introduced to the international market at MIP, the series is so far sold in over 20 countries including Australia, Denmark, Greece, Italy, New Zealand, Singapore, Taiwan and in Latin America. At Mipcom, Herne will play host to marketing executives from Digital's US and European headquarters who will explain the innovative promotional programme to international buyers. Among Digital executives scheduled are Geneva-based European publicity manager Gordon Moultrie and Simler, who is headquartered at the Boston suburb of Maynard.

The Infinite Voyage is a series of 12 specials highlighting modern scientific discovery and is part of the *Digital Discovery Series* produced by PBS station WQED/Pittsburgh in association with the National Academy of Sciences. Four specials will be made each year for three years, all funded by Digital Equipment Corporation. ■

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Is cable able to survive?

Six years and billions of francs have been invested in French cable plans. So far, no good. Paul Michaud reports on new efforts to attract viewers.

IN SPITE of the spending of billions of dollars during the past six years by both private and public sectors, French cable seems so far to have been a great disappointment to both investors and users alike. Although the *Plan Cable* introduced by the socialist government of PM Pierre Mauroy in 1982 was most ambitious in its objectives, as of today fewer than 100,000 French TV households have cable, with very few more planning to join the system in the near future.

According to Paul Quiles, France's PTT and Space Minister, this situation might not have come about if the previous rightwing government of PM Jacques Chirac had not, in his words, opened up the French cable system to "wild deregulation" Quiles also said during a recent speech delivered at the *Neuvième Université d'été de la Communication* that he was rather pessimistic about local access programming in the French cable system.

Practical solutions

Nevertheless, he promised that the present socialist government of Michel Rocard which already seems to be searching for practical solutions to the many problems facing French TV, did not plan a return to the past, and would not "reactivate" the *Mission Cable,* set up in 1982 under the direction of Bernard Schreiner. (See *TV World,* January 1986).

Quiles feels that the French government needs to intervene more than it has in recent years and hopes for a "minimum threshold" of some 500,000 to 700,000 cable subscribers in the next two to three years. Only in this way, he claims, will the system be able, once again, to advance.

Although he would like to see greater state intervention, Quiles cautioned that this would, for the moment, extend only to the 52 cable sites originally included in the 1982 *Plan Cable.* He notes that the government would see to it that cabling of these sites be completed as rapidly as possible, and that this would be done at a minimum cost, which would mean that cable would first be introduced in collective housing units, rather than into individual homes, as it has been these past few years.

He also hopes that the overall price of subscribing to cable will eventually come down, and that this might really be the key to a successful French cable market.

Too expensive

According to the officials involved with cable contacted by *TV World,* it is in fact the cost of subscribing to French cable that has until now discouraged many housholds from plugging into the system. Although in the United States, where prices vary from one state to another, one can easily subscribe to a cable system for as little as $10 per month, in France the average price at the moment is more than double. Paris is the country's most expensive region, it costs $25 to plug into the new cable system.

The hook-up fee charged to new subscribers of around FFr500 (US$80) is also more than it costs in other countries. In order to see whether a reduced subscription fee can bring in more subscribers, the municipality of Dunkerque, which has recently become France's first city to be entirely cabled, has decided to experiment with a monthly $15 subscription.

The other major problem facing French cable is that of appropriate programming. Cable operators who started offering their services in 1982 thought the French would not think twice to subscribe to a service that provided them with the six general TV channels plus 10 others (usually, as in the case of Dunkirque's cable system, three Belgian networks, four UK — BBC1 and BBC2, TVS and Sky Channel, before it pulled out — Canal J, TV5 and RTL-TV.

But the French seem not convinced that all of this is worth $25 a month, especially since there have been problems with transmission of a clean signal. In many cases, this is put down to a lack of interest in non-francophone programming, which is why CNN has been removed from a few systems where it originally was offered.

To face this problem at the moment impeding the future of cable in France, one of the country's major cable operaors, Generale des Eaux, has set in motion a programme that would bring about the acquisition, if not outright creation, of a greater number of Francophone thematic channels. For the end of 1988, Generale des Eaux plans to offer its subscribers access to a French version of Discovery Channel, to be called Canal Decouverte, and the WH Smith channel uniquely devoted to sports, TV Sport. Among its medium range plans, GDE is preparing to produce two-hour modules on weather, the French stock exchange, astrology, information and classified advertising, that it would itself offer its own subscribers, and sell to other cable systems.

GDE to offer TV Sport from 1989.

As for the city of Paris' cable system, which cost almost FFr3 billion (US$468 million) and has so far been able to attract only 8,000 subscribers Paris-Cable, which operates the system, hopes soon to offer 30 channels – as opposed to 17 presently – not to mention such additional services as stereo FM radio, tele-surveillance, and a home shopping channel, in a bid to attract additional subscribers. ■

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The saviour of French TV?

The likelihood of yet another audiovisual reform by the new socialist government has been headed off by the foresight of France's senior television statesman. Paul Michaud talked exclusively to Senator Jean Cluzel about his attempt to avert chaos.

SENATOR Jean Cluzel is famous for the voluminous annual report he has produced singlehandedly for the last 15 years on the state of French television. Containing five hundred pages on everything you ever wanted to know (and probably were afraid to ask) about French TV, Cluzel's yearly *Rapport général* has become the industry's bible, and Cluzel himself one of French TV's leading specialists.

Moreover, as vice president of the finance committee of the French Senate, Cluzel is a very powerful man who decides in large part what is to be the size of France's annual audiovisual budget and who is to receive what. One would have thought that with privatisation of part of French television, Cluzel, as the watchdog of public TV spending, would have lost some of his power.

In fact the opposite has happened, with the 65-year old Senator becoming essentially the conscience of French television.

He has recently written a book, *La Télévision après Six Réformes,* and a document, *Message à Monsieur le Président de la République En Forme de Supplique pour l'Audiovisuel,* in which Cluzel sets out his ideas about the measures French TV might take to avoid having to undergo another total overhaul, which would be the seventh in its history and the third in the last six years alone.

Above all, the major idea that the French Senator is attempting to convey today is that the country's television system could best do without another new *loi de l'audiovisuel:* "Let's avoid the damage done to French TV by the laws of 1959, 1964, 1972, 1974, 1982, and most recently, the *loi Léotard* of September 1986," he says. "With six new laws, and two of them since 1982 alone, France has probably set a world record. How can one avoid seeing in these unceasing rule changes with the paralysis that precedes them, and the chaos that follows, anything but disaster?"

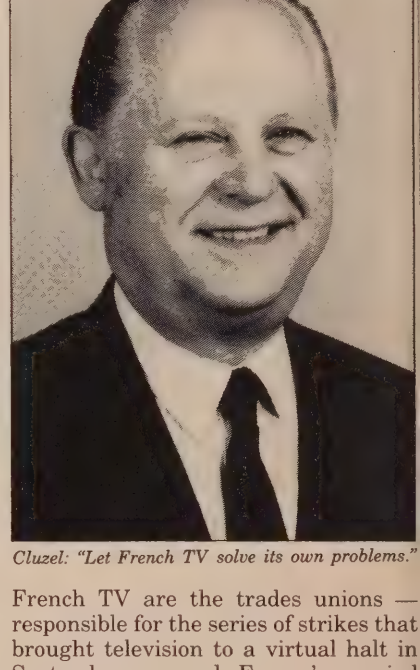
Given the very real lack of positive accomplishment that has come out of past reforms, Cluzel feels the time has come for French TV to learn its lesson "and avoid the big ideas that don't come to grips with the real problems." Only in this way, he says, will French television be able to provide quality programming, give a boost to creativity and permit France to better compete against the audiovisual powers-that-be, namely the United States and Japan.

For this to happen, Cluzel sets out a number of conditions that he considers essential if French TV is to give itself a new orientation that will allow it to survive in an audiovisual world where French-language programming is less and less in demand, and when it is available, not usually of sufficient quality to compete with more sophisticated products offered by other countries.

Rather than continue to produce new laws and change the legal environment in which TV must operate in France — these usually so politically motivated that they are accompanied by the wide-scale purging of personnel considered too close to the previous government in power, as happened notably in 1974 and 1981 — Cluzel thinks the real change must come in the way TV behaves internally: "There's only one true revolution," notes Cluzel, "and that is the way in which everybody who's a part of the system, whether network president, or simple technician, behaves. And in a peaceful climate no longer at the mercy of a tug-of-war between governmental majority and opposition."

If, says Cluzel, French TV is to avoid such politicisation and legalisation in the future, perhaps it should listen to a fundamental precept of Tocqueville: "we place too much importance on laws, too little on manners."

In order to bring about such a situation, Cluzel believes that one of the most important preconditions is to restore to the public TV sector responsibility and initiative. "This means," he tells *TV World,* "that we should suppress France's penchant for organising in groups and lobbies to the detriment of public service. The principal ones operating in the sphere of French TV are the trades unions — responsible for the series of strikes that brought television to a virtual halt in September — and France's myriad political parties, always ready, says Cluzel, to bring pressure to see that things are done in their way. "But," says the Senator, "we must never forget that in the end French TV belongs to no particular ideological grouping but to the nation."



Cluzel: "Let French TV solve its own problems."

This fact becomes especially relevant today, says Cluzel, because in a world climate of competition between a number of TV powers, *la télévision sous influence est sans influence,* (a national television that is too much under the influence (of pressure groups) has no influence at all). "Let's stop calling in the unions or political parties to resolve the problems of French TV," pleads Cluzel, "and let French television solve its problems by itself. Why should TV be different from the car or soap powder industries, where the government is not regularly called in, where problems are solved internally and in the context of market forces?"

One prime example of how the control

continued on p68 ►

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The saviour of French TV

► continued from p66

of French TV should be kept in the hands of the people, and out of those of the political parties, is in the way a new television authority, to replace the *Haute Autorité de l'Audiovisuel* and the *Commission Nationale pour la Communication et les Libertés* (CNCL), should be named, and how subsequently it should function.

According to Cluzel, the best way to rid such a new authority — to be called either the *Conseil Supérieur de l'audiovisuel* (CSA) or *Haut Conseil de la Communication* (HCC) — of political control is to ensure this time around that the members appointed be named not, as in the past, by different institutions, but rather be nominated by these bodies, who would put forward names which would represent a consensus of opinion. Then they could be named by the French President, who, according to the Constitution of the Fifth French Republic is supposed to be the guarantor of a national consensus.

This would avoid, says Cluzel, the situations in which found themselves the *Haute Autorité* and CNCL, the first more or less politically to the Left, the second definitely to the Right, whose decisions in the end never had the moral or legal force they might have had.

If such a consensual approach works out, says Cluzel, then after a three-year trial period, the resulting authority should have its existence inscribed in the Constitution, thus placing it theoretically out of reach of future governments. In the end such a system would ensure that politicians keep their distance from the day-to-day operation of French TV, which sadly today is not the case.

External sources

As for the financing of France's public sector — Antenne 2, FR3 and La Sept — Cluzel is opposed to those who would want it to depend exclusively on public funding. The Senator confided to *TV World* that already next year's budget for the public sector — which he authors — will be increased by FFr1.4 billion (US$228 million) (this bringing the total to FFr15.4 billion (US$2.4 billion)), but that he doesn't see why public television shouldn't be allowed to depend as much on external sources of financing as do TF1, Canal Plus, La Cinq and M6. Indeed, he would like to see the ceiling removed on the amounts that the public sector can accept in the form of advertising revenue.

French TV's international situation also greatly interests Senator Cluzel who has just ordered a special report by the parliamentary research office on science and technology as to what is really at stake for France in the ongoing war between different high-definition TV systems.

Cluzel points to the way France's TDF1-satellite programme has been subject to the whims of succeeding governments as an example of how the present political control of the country's audiovisual future is not always in its best interest. Cluzel confided to *TV World* that although the French PM Michel Rocard — with whom he seems to agree — was opposed to continuation of the TDF programme, which has already cost France over FFr2 billion (US$325 million), he was forced into giving the green light to carry on with it. This was due to the pressure brought to bear by the country's all-powerful industrial lobby led by Thomson, which would obviously benefit from continuation of a programme that would provide it with a ready market for antennae, TV sets, and all the technological infrastructive called for by TDF-1 and the new D2 Mac Paquet system it imposes.

Whether Cluzel gets his way with the French parliament, which will examine legislation that he and others have introduced over the next two months, remains to be seen. However already President Mitterrand has taken him quite seriously and indeed agrees especially with his idea that a new audiovisual authority should be named by consensus.

3,000 amendments

Ironically, while Cluzel's ideas seem to be listened to by the present Socialist government of Michel Rocard, they don't seem yet to have won over his own ideological allies in the Center-Right. Cluzel seems somewhat surprised that while the Socialists have asked for only a few cosmetic changes in the legislation he's introduced, the Center-Right deputy — and former culture minister François Léotard — is preparing at least 3,000 amendments. This may be because the ex-minister who wrote the last audiovisual reform, the *loi Léotard du 30 septembre 1986,* does not appreciate the way in which his ideas, and the institutions he set up — especially the CNCL — have been singled out as the root cause of the country's present audiovisual crisis. ■

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THE TV THAT'S DIFFERENT

When TV get

As in other countries, France's cinema and TV industries are becoming increasingly dependent on each other, and on foreign partners. But there are major psychological blocks and much bureaucracy to get round, Jack Monet reports.

AT A lecture in London last year, the French actor Gerard Depardieu replied to the question asking why more French cinema stars don't appear in TV drama and serials, "Have you seen our TV? Then you'll know why."

His attitude may be the same today, but tomorrow even he might not be able to be so fussy. Over the last year, anguish has mounted in the French film industry, with sales of theatre tickets declining, and for the first time, US titles outdrawing Gallic features at the domestic box office.

The historical relationship between French cinema and TV is a complicated, intertwined one. No product is more popular on French TV than feature films, preferably French ones. Even now, French titles beat US titles on the small screen. Yet the cinema world, with its *auteur hauteur* summed up by Depardieu's comment, has been at best scathing and at worst, dismissive of its very existence. There are still many producers who boast that they never have, and never intend to work for TV.

And yet, more and more, it looks inescapable. The investment funds of the big cinema distributors such as UGC and AAA will decrease as box office revenues go down. Yet the production funds of pay-TV Canal Plus, airing 390 films a year, have doubled this year, and four of the other five channels now have film subsidiaries; la Cinq's just getting off the ground to join the established FR3 Films, Films A2 and TF1 Films.

As the chart below shows, French TV channels in 1987 contributed US$69.9 million to the Gallic film industry in co-production coin and advance broadcast rights purchases (a total not reflecting any activity by La Cinq).

This was more than double the US$34.4 million contributed in 1986. For 1987, TV thus financed 22.3 per cent of the total film industry budget, up from 11.6 per cent in 1986.

According to the Centre National de la Cinematographie, two-thirds of the total TV investment was in the form of pre-buys.

The pay-TV service Canal Plus alone represented 40 per cent of the channels' total investments. Canal Plus therefore accounted for 10 per cent of the overall total of film budgets.

In 1986 Canal Plus investment is to rise to an astonishing US$71.6 million, more than double the 1987 input. The reason for the big increase is simply that by charter obligation the pay-TV service must invest 25 per cent of its revenue (amounting actually to 20 per cent when various expenses are deducted) in the French and foreign film industries, and subscriptions have soared over the past year, reaching in September 1986 a total of 2.6 million households.

The French film industry's cut of Canal Plus revenue is based on the channel's charter obligation that half of all features programmed must be French.

French TV's Financial Activity in Film Production 1987

	Coproduction Share	Broadcast Rights	Total
FR3	US$4,466,666 (14 films)	US$4,770,000 (15 films)	US$9,236,666
A2	US$8,050,000 (22 films)	US$7,149,837 (22 films)	US$15,366,666
TF1*	US$3,616,666 (16 films)	US$5,850,000 (17 films)	US$9,466,666
Canal Plus	US$5,663,333 (14 films)	US$23,447,000 (65 films)	US$29,110,833
La Sept	US$4,683,333 (21 films)	US$2,06,66 (23 films)	US$6,750,000
TOTAL	**US$26,475,000**	**US$43,450,833**	**US$69,930,833**

Source: Centre National de la Cinematographique (CNC)

** TF1 has estimated it will invest between US$16.6 million and US$18.3 million in film prebuys and co-productions in 1988.*

No more co-pros

In 1986, the Canal Plus funding of French titles will all be in prebuys of titles, except perhaps for one co-production (compared with 14 co-productions in 1987). This is because Canal Plus is abandoning co-productions (it not being obligated by charter to enter them and, as explained by Patrick Lot, head of FR3's film co-production subsidiary, all the channels overall lose money on co-productions.

With the channels contributing more than a fifth of total French film budgets in broadcast rights pre-buys and co-production investments, questions have been raised about TV having pernicious effects on the quality of Gallic features.

There is, too, the possibility that TV will in upcoming years decrease its funding of features, forcing the film industry to hunt elsewhere for complementary financing.

One factor that could lead to a drop in TV investment in films: beginning this fall, the channels are to be limited to broadcasting a maximum of two features a week, diminishing their need for titles; thus audience thirst for features on TV may dip, as it has in other TV territories.

As Patrick Lot, chief of FR3's film co-production subsidiary observes: "In other countries there is product that draws better audiences than films. We're going to be obliged to broadcast other kinds of programmes: telefilms etc, and what FR3 discovered during the summer of 1988 is that American telefilms had considerable success in ratings and could be stronger in drawing audiences than French films.

"There could be a danger for cinema people if it's discovered that TV can very well do without features," Lot said. "However, I'm sure it won't come to pass."

s theatrical

He believes the two-a-week restriction on broadcasting films will prompt more competition among the channels for the same kind of features, the prime time biggie, a comedy by, for example, Coline Serreau or Claude Zidi.

"But this will not be the case for FR3," he said, meaning that the public service channels, his and Antenne 2, have an obligation also to invest in *auteur* films and other experimental titles, as well as trying to help develop new French talent.

With the creation of new channels, there has been an increase in TV's financial input in features.

"There's been a very strong inflation," Lot said. "Even on the level of co-productions, the competition has had a very strong impact. There's also been an inflation in film production costs and the channels have had to help in the financing. And, as far as I know, there has been a big increase in cost of broadcast rights for certain films, if not for all the films."

Exploit the situation

According to Pierre Heros, the La Cinq co-production chief, "Practically all the film projects are submitted to two or three channels at the same time. It's very normal. The producers are exploiting the competitive situation to a maximum.

"In France," he said, "the TV channels get in early on projects, for the simple reason that if we don't we won't get the film. Or, more precisely, we won't get the kind of film that interests TV.

"What do the channels want, truly and cynically?" asked Heros, who was Lot's predecessor at FR3 and has also worked at Antenne 2's film subsidiary, as well as previously being an independent film producer. "Of the 130 French films produced annually, the channels want 20. They take the rest as a gamble. If they could, the channels would only decide if they wanted the film after they had seen the finished product."

A criticism of TV's role in films is that, sometimes, the channels impose big-name casting or otherwise alter a submitted project. Heros and Lot suggest some dubious things have happened, but not within their domains.

Heros commented: "I believe the only way to react to any strong-arm tactics is to diversify to a maximum the sources of financing, even within TV. A producer today really has the possibility of exploiting the competitive situation, in the end doing what he really wants. If he's turned down at one channel, there are others.

'La Vie est un Longue Fleuve Tranquille': big sleeper hit co-produced by FR3.

"In producing and other arts, one does well only what one really wants to do. The film world needs exceptional, original products, not a *commission* from a channel, financed from the beginning so practically without risk, to be delivered on time and 'clean'."

Lot comments, "It's known there are some people who don't like the TV co-production subsidiaries and who want them to disappear. They accuse the channels of not paying enough for broadcast rights, not investing enough in co-productions, imposing casting, insisting on Gerard Depardieu, Philippe Moret or Catherine Deneuve, as though we're responsible for the poor quality of some French films. But it's not true, at least not at the public service channels.

"We're good partners," Lot continued. "We don't intervene. We are interested in serious stories. We're now co-producing first-time directors and have in the past. We take risks on such a film because we're persuaded to by the script and the talent of the director, and it's up to him to choose the casting. It's true, though, that I have the impression that at some private webs the casting is imposed. But not at the public service channels."

As a past example of an FR3 risk on a first-time director, Lot cited Etienne Chatiliez's *Life Is a Long Quiet River*, a social satire that is this year's small-budget, big sleeper hit in France, with a casting drawn from unknowns of the French stage. Heros decided on the co-production during his time at FR3, attracted by serious work of the producer, Charles Gassot, the script and Chatiliez, "one of the most imaginative and best story-tellers" among young French ad spot directors.

In the course of their work Lot and the other TV co-production subsidiary directors are contacted by foreign producers about French TV investments. They are referred to French film producers since any Gallic TV investment must be part of a domestic minority or majority co-production.

"Ambitious films, above a certain budget level have to be European or international," Lot said. "With domestic theatre receipts declining, major French films cannot be financed on the local market.

"I'm all in favour of European projects and for American participation when it's possible," Lot said. "I think it's completely indispensable when you want to do a major film, one that will seduce the public. We must succeed in finding financial arrangements with foreigners." ■

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La Cinq invests in Lester film

Only five films can be made each year without television money, in a country whose movie output is second to Hollywood, Jack Monet reports.

RICHARD LESTER, the UK-based, American-born feature film director, has been shooting in Madrid and London this fall an FFr 87 million (US$14.1 million) theatrical title, *The Return of the Musketeers.* It seems a natural for broadcast on prime time television sooner or later.

So much so — on paper, anyway — that it is fairly sure to be shown on France's private channel La Cinq at 20.30 sometime in 1991.

French TV is in early on the Lester title, typically. That's the practice for scores of French films or a foreign coproduction with a Gallic tie-in. It is a salient element in a love-hate relationship between French TV and the film industry in which neither side can do without the other.

The French film industry is arguably the most substantial feature-production sector in the world after Hollywood's. And in no small way, French television plays a role in the film industry's continuing survival in an era when many other national production sectors have foundered.

About half — and increasingly more — of the roughly 130 features turned out annually in France are coproduced by one of the five traditional state and commercial channels. In addition, a sixth channel, Canal Plus, the impressively successful over-the-air pay-TV service, is obliged by charter to spend a fourth of its revenues on feature broadcast rights. Of these purchases, 50 per cent go for Gallic films and 10 per cent for other European titles.

Contrary to the experience in other TV territories, features achieve high ratings in France. They are so cherished as product that French TV has inundated the small screen with features at prime time during the past year, with some channels offering six theatrical titles weekly, often in competition with two or more films on other channels.

That provoked harsh criticism from the film industry (facing a sharply declining box office), the government and other circles. Now a government edict is limiting the channels to two features weekly during prime time. But this could boomerang against the film industry if the channels, deciding they have less need for features, scale down coproductions.

Pierre Heros, who is in charge of the film coproduction subsidiary of La Cinq, observes, "The reality is that the film industry cannot do without television, except for four or five films a year."

As examples of productions that could get along without TV, Heros cites 1988 titles from financially strong producers — Luc Besson's *The Big Blue,* produced by Gaumont, and Jean-Jacques Annaud's *Bears,* backed by director-producer Claude Berri and his Renn Productions. As it happens, two wealthy Seydoux brothers, heirs of the Schlumberger oil-research company, are linked to the two production companies: Nicolas, who controls Gaumont, and Jèrôme, who has roughly half of Reen, as well as some 10 per cent is La Cinq.

"They don't have the slightest need for financing," Heros said. "If they asked for money, television channels would be absolutely delighted, rolling out the red carpet." (This may be the case now, but a few years ago, before Jèrôme Seydoux joined Renn and when Berri was taking enormous risks in producing his expensive and eventually financially rewarding *Jean de Florette* and the sequel *Manon des Sources,* Berri welcomed a sizable coproduction share from state channel Antenne 2. The two Berri successes, top-billing Yves Montand and other stars, are to be broadcast on Antenne 2 as a miniseries and feature).

Still another TV investment source for features is the developing state programme producer La Sept, a planned European cultural channel that is awaiting the launching of the French direct broadcasting satellite TDF-1 to become a broadcaster. Pursuing its European role, La Sept enters more foreign productions than the traditional channels.

While investing in features, La Sept occasionally funds the same coproductions that public service channels Antenne 2 and FR3 participate in. This is infrequent, though, because La Sept's taste centres on culture while the other channels are focussed on more popular fare.

'Jean de Florette' (top) and 'Manon des Sources': Berri welcomed money from Antenne 2.

Cash from the five unscrambled TV channels is funneled into a film in two ways — the outright broadcast rights purchased for a flat fee and the coproduction slice, ranging by law from a minimum of 10 per cent to a maximum of 49 per cent (the channels thus cannot executive produce features). As pointed out by Jean Rouilly, head of all production at Antenne 2 and its feature coproduction subsidiary, Films A2, once an investment of 10 per cent is made in a title, the input can be doubled by the broadcast rights fee.

Also significant, Rouilly notes, is the "snowballing" impact that a channel's decision to invest has on what, until then, has been a "project." When a channel invests, after presumed careful scrutiny of financial and creative aspects, an almost *a priori* dubious and fuzzy project (that's show biz) becomes "more solid" — loans become available, distributors finally make up their minds on whether to give a minimum guarantee. The other side of the coin is that when a channel says no, the decision can deliver a final blow to the project. ■

Franco copro checklist

FOLLOWING are some of the main characteristics of the French channels' film co-production subsidiary system:

– The subsidiaries are limited to a minimum of 10 per cent investment in a feature and a maximum of 49 per cent.

– Coproducing, in addition to assuring the channels a supply of features, allows them to broadcast a title two years after its debut in theatres instead of France's regulatory three-year "window" governing television diffusion of films.

– The channels can participate in the French share of an international coproduction. Some National Cinema Centre (CNC) agreements with other countries also enable a production to draw on special French state subsidy funds.

– The three original channels – TF1, Antenne 2 and FR3 – obtained the right to coproduce features at the start of the 1960s. Concurrently, theatre box office receipts began to fall off sharply, and with them the minimum guarantees advanced by distributors, and have become a pivotal element in organising the financing of productions.

– In 1987, half of the roughly 130 features turned out in France were coproduced by a channel, almost all by the three original channels. (In 1985, the three original channels were involved in about 50 films, then about a third of the annual production).

– the channels' financial input into features comes in two forms: the purchase of rights for one broadcast of a film and the coproduction slice. How much is put in upfront can vary with a feature and its budget. There are cases, for example, where a channel will invest 10 per cent in a production and insert an equivalent sum in the acquisition of broadcast rights, thus offering financing for at least 20 per cent of the budget.

– The channels have varying policies on what share to take in a budget. In the mid-1980s, Antenne 2 was taking relatively small shares in many titles. Now, with budgets increasing and producers seeking ever more funding from TV, the trend at Antenne 2 is toward bigger coproduction share in fewer titles.

– A channel's decision to go into a film can have a "snowballing" effect on decisions of other potential investors, an impact going beyond the channel's financial input. Loans become available, distributors get off the fence and advance a minimum guarantee.

– The other side of the coin is that a "No" from a channel can be the coup de grace for a feature project.

– The channels can make good and unexpected money when a small-budget sleeper film becomes a hit. This was the case, for instance, with Coline Serreau's* Three Men and a Cradle *(coproduced by TF1), a big commercial success in France and subject of a smash US remake, and Etienne Chatiliez's* Life Is a Long Quiet River *(FR3), also a big hit in France and under discussion for a US remake.

– Revenue from coproduction investments is obligatorily re-invested in future coproductions. But, according to FR3's coproduction subsidiary chief, Patrick Lot, the channels lose money overall in coproductions, the losses varying with channels. The parent channels regularly infuse new funds into the subsidiaries.

– An example of a channel's funding: In 1987, Antenne 2 invested FFr 49.3 million (US$8.05 million) in coproducing 22 features, and FFr 43.9 million in buying broadcast rights for these films. In 1988, the coproduction budget is expected to be about US$8.3 million, but for fewer titles. (In 1964, the commercial success of two Antenne 2 titles,* Marche & l'Ombra *and* Les Specialistes, *enabled the channel to increase its coproduction budget of 27 million francs in 15 films to 44 million francs in 27 films in 1986.)

– Antenne 2 receives more than 250 films scripts a year. Profiting from a competitive situation, producers often simultaneously send the same scripts to one or more of the other channels. ■

Oiling the deals

► continued from p50

wheels of trade.

TV World: Every co-production deal is probably different in the way that it's set up and its terms, but generally speaking what rights do you try to take as a minimum?

Laughton: The UK. That would be our basic position, and I think for programmes which the BBC is funding by more than 50 per cent, I think that would apply to *all* media rights in the UK. After that, I think we're negotiating.

TV World: Would you see much expansion of video in terms of your work in co-productions:

Laughton: I think video becomes a factor in deals in the way that it wasn't in the past. I think that's certainly true. That has to be one of the rights which you negotiate; and one of the things which is becoming increasingly apparent is the increasingly complex number of ways in which programmes can be exploited. Clearly that is something we have to keep an eye on.

Marginal increase

TV World: Finally, do you see the amount of co-production increasing as a means of helping the BBC to continue in programming at the level it would wish?

Laughton: It's marginally increased over the last five years. I think it will marginally increase as a proportion of the television spend over the next five years. If it grew too large, the BBC would simply be compromising in areas where it hadn't compromised before. I think there's room for full negotiation without, if you like, doing deals which we shouldn't do, and upping the proportion of co-production quite significantly. But, in the end, this is the thing which sometimes our co-producing friends and colleagues in the US particularly, find difficult to understand — well over 90 per cent of the funding for a programme for the BBC comes from the British licence payer. They must be the loudest, most important voice in the decisions that are taken, and the BBC cannot turn itself into a facility house for American companies who want product. Other British broadcasters may choose to do that, because they're responsibile to shareholders for the efficient management of their business. Our shareholders are, you know, the public interest, represented by the Board of Governors, and only if *they* wanted us to change the basis on which we deal with others, would we do that. ■

Paris Notebook

by Paul Michaud

TV strikes: press baron makes one, unions go on one

IT'S Robert Maxwell, the British press lord, who is suspected of being behind the sudden acquisition of some 1.6 million share in the Paris Bourse of Bouygues, the French construction group which runs TF1.

If the secret acquirer were to be Maxwell, who already controls 12.5 per cent of TF1's stock — acquired at the French first channel's privatisation two years ago — he would control 37.5 per cent of TF1. This could even be more, for Maxwell is suspected of having acquired another 5 per cent of its shares on the open market.

Maxwell: prime suspect in share mystery.

But Maxwell, who appears to be undertaking his move with the support of the French Presidency, which sees in the man an ideological bedfellow, will not automatically be guaranteed control of TF1 if in fact it is he who is accumulating the stock. This is because a clause in France's last audiovisual law — article 42 — warns that the Commission Nationale de la Communication et des Libertés (CNCL) has the right to withdraw the operating authorisation it accords TF1 or any other of the country's private channels (Canal Plus, La Cinq, M6).

Moreover, a French government source notes, TF1's licence is only for 10 years, and so expires theoretically in the spring of 1996. So, in the end, it may not be worth spending the FFr 1 billion (US$160 million) already put out by the secret acquirer for the Bouygues stock.

It's becoming apparent, however, that TF1 is a definite money-winner and is expected, in early 1989, to report record earnings for 1988 — although TF1 and Bouygues officials had warned two years ago they didn't expect TF1 to become profitable for several years. Given this factor, and the predictions that the station should be extremely profitable for the remainder of its licence, the secret acquirer of Bouygues stock may in the end know what he is doing.

THE acquisition of the Bouygues stock — which as a result rose in price almost 50 per cent during the week of September 25 alone — came at the very same moment when editorial, technical and administrative workers at Antenne 2, FR3, as well as INA (Institute National de l'Audiovisuel) and TDF (Télédiffusion de France) went on strike against the country's public TV sector.

The *point de départ* of the whole affair was the return to the Antenne 2 news anchor position of Christine Ockrent ("la Reine Catherine") at a whopping FFr 120,000 (US$20,000) per month salary, 10 times more than most of her other editorial colleagues earn (and 20 times that of many of the network's administrative workers).

But the strikers' grievances concern much more than salary differential; such other matters as seniority, working conditions and adequate staffing levels were also at issue. As for Ockrent, whose return was supposed to help Antenne 2 better compete with TF1's news superstar Patrick Poivre-d'Arvor (who took the effort to the point out that he earns merely FFr 60,000 per month), she proved quite a disappointment to the French public. Ever since she's taken over the 20.00 news spot from the respected Henri Sannier her ratings have never ceased to drop, with Poivre-d'Arvor presently outdistancing her by three to one (31 audimat points for PPDA, to 11 for Ockrent).

The French government's position on the strike is worth noting if only because it chose not to have a position in the matter, Letting the strikers know they should work out new agreements on their own and not depend on the government to take their side. But, as *TV World* has learned, this non-response was shrewdly calculated by France's minister of communications Catherine Tasca who sees in the strike a way of forcing the resignation of political appointees placed in their positions by the right-wing government of Prime Minister Jacques Chirac — especially Claude Contamine of Antenne 2 and René Han of FR3.

Tasca's tactics

She is determined not to fire them herself, fearing attacks by the Right that the Left is returning to its old tricks of 1981 when it took over power, and is engaged in political witchhunts firing television personnel considered unfriendly to the Left.

Another possible outcome of Tasca's approach is the return to the public sector of TF1, a demand the Socialists had made before returning to power in the spring, but which they chose not to pursue. Already, the hard-left union members at TF1 are demanding the return of TF1 to the public service as the demand is officially phrased, and although such an outcome is considered highly unlikely (and expensive, for the indemnity payments to be made to TF1's shareholders would be in billions of dollars) the two TF1 unions have let it be known they'll not give up without a good fight.

Although the strike is now off, the country's private TV sector could suffer in future as much as the public sphere, for the unions at TDF (which controls the transmission of *all* TV signals in France, private and public alike) have announced they could strike again if insufficient changes are made in the present system.

There are many people in France who see French TV returning to the chaotic atmosphere in which it seems always to have operated, and others who note that as with everything else in France, the more things change in TV the more they seem to remain the same . . . ■

CANADIAN notebook

by Daphne Lavers

Toronto TV trade talks; film board's golden jubilee celebrations

THE BIGGEST problem faced by the Canadian pay television network First Choice is the fact that Telefilm Canada won't recognise it as a broadcaster, and thus First Choice still can't trigger Telefilm funding, according to Paul Gratton, vice-president, programming.

Gratton was speaking on a panel of TV industry figures at Toronto's Festival of Festival's Trade Forum.

First Choice's FUND program, underwriting script development with $1 million a year and its requirement for 30 per cent prime time Canadian content means that the net needs 100 Canadian titles a year. That's an almost impossible bill to fill – "if it's in focus, and it's Canadian, we'll buy it!" Gratton joked.

THIS YEAR marked the tenth anniversary of the Trade Forum, the three-day industry conference which runs in conjunction with the international film festival.

With the changes in Canadian television and film industries, the Forum provided some substantially divergent opinions on major issues, both political, economic and industrial.

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Is this Iran, or South Africa? Nope. It was the good old US of A that Don MacLean, co-founder of Toronto's The Partners' Film Company was talking about. Canada may have the longest undefended border in the world with the US, but Canadian film and television crews find it virtually impossible to shoot in the United States.

And restrictions aren't limited to Canadian crews.

MacLean was addressing the Association of Film Commissioners the Los Angeles-based association which operates the Location Expos at various trade shows around the world to promote location shoots, primarily of its mostly-American membership. That membership has included Canada for a number of years, and with the internationalisation of television and film production, commissions have joined

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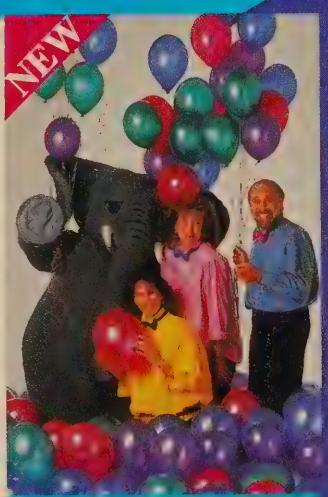

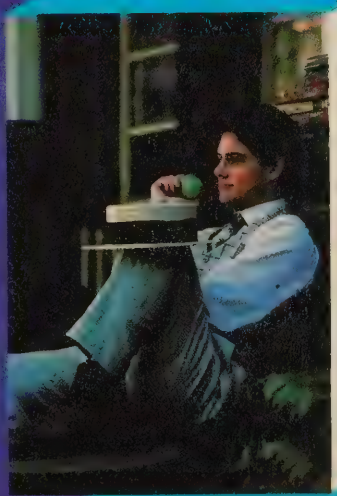

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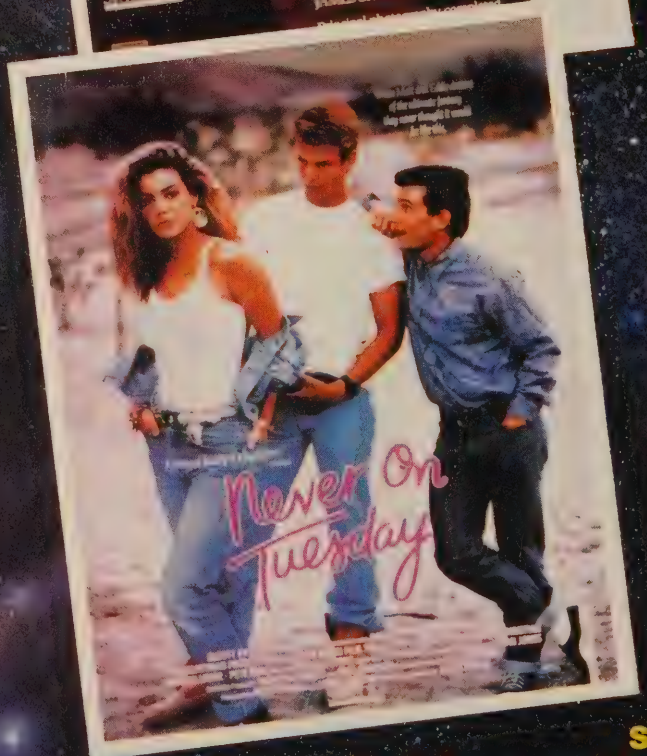

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Canada Notebook

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from Australia, Austria, the Bahamas, Jamaica, New Zealand, Peru, Thailand and West Germany. AFC also operates its own trade convention, called Cineposium, this year for the first time held outside the United States, in Toronto, in conjunction with the Festival of Festivals.

About 200 film commissioners gathered for the five-day conference, examining such subjects as "The Job of a Location Manager," "Dealing With the Press," "Special Effects and Pyrotechnics," with an eye to how the film commissioners can persuade companies to use their locations, and how commissioners can smooth the waters between the local populace and imported production crews.

Canadian companies are not the only ones to have impossible problems with US immigration. Ousama Rawi of Toronto's Rawi-Schulz told the audience that when US immigration rules change without warning or notice, a British crew was turned back in the US, much to chagrin of the company and the client. The incident made headlines in Britain.

THE reduction in the Canadian Capital Cost Allowance from 100 per cent to 30 per cent per year, hit the Canadian production community in every sector.

But Quebec, apparently, has taken the measure personally.

"There was a sense of cultural outrage in the province of Quebec," said Montreal lawyer Michael Prupas. "It was seen as a classic example of the feds pushing Quebec into separatism."

Quebec's response was to institute a 16 per cent tax credit for "Quebec" productions.

"The province of Quebec has provided leadership to this industry," said Barry Young of The Skyld Group, addressing the Trade Forum, adding that the industry must learn to speak with one voice, loudly and clearly, unless it wants to exist as a 'rent-a-producer' service segment to the US industry.

NEXT year marks the 50th anniversary of Canada's National Film Board, and the organisation is gearing up to mark the event in unforgettable fashion.

It was over 20 years ago that the NFB had any regular presence on Canada's public broadcasting network, CBC, but next year starting in January, Canadians will be able to see the products of their film board once a week in prime time. A two-hour time slot, originally planned for a 7-8 week run, is slated on CBC, probably on Thursday nights. That may be extended to 13 weeks, and plans are also afoot for a special by CBC on the history of the film board. The NFB time slot will include a host with wrap-around programming, and may include a special on the NFB's renowned animation productions and facilities. Plans are also in the works for CBC-NFB co-productions and the purchase of a number of NFB productions.

CBC isn't the only Canadian broadcaster to dial into the NFB treasure-house, however. First Choice, the Canadian movie channel, is planning a once-a-month, two-hour programming block of NFB programmes, and because of its subscriber-supported nature, First Choice could conceivably run some of the more controversial NFB productions that CBC couldn't. The newly-launched Vision TV channel, started in September, plans a once-a-week one hour NFB block looking at serious social issues such as women and religion, suicide, alcoholism, and as well, has purchased a number of documentaries

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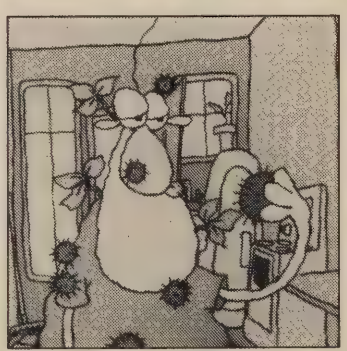

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and nature programmes.

Two other new cable channels are either negotiating or purchasing NFB productions; The Family Channel has bought 12 hours of nature programmes and 20 shorts, while YTV is looking at titles.

The date of the largest NFB celebrations is slated for May 2, when NFB offices across Canada will plan to hold open houses to host workshops and screenings, and briefings on current NFB activities. At this stage, NFB hasn't planned open houses at its international office, but countries hosting 30 festivals around the world are looking at special NFB days during their festivals, or special screenings of NFB productions.

CINE Groupe of Montreal has reached a 60 per cent market share with its animated series *Ovide and the Gang,* in airing in French Canada Saturday mornings.

The company is moving ahead in a number of directions, and has planned a fall release for its 3-D animated/live action theatrical release *Moon Glow (Bino Fabule).* Other projects in production include *Sharkey & George,* a co-production with Label 35 of France, which should have a demo reel available at Mipcom.

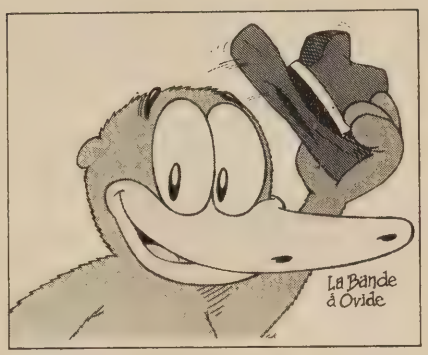
A Christmas mini-series for four consecutive nights in story development now is *Christmas Shakedown,* and the company is in development with a high-tech computer graphics cartoon series.

PARAGON International, founded by Toronto distributor Ismé Bennie has acquired the rights to three half-hour animated specials from Lacewood Productions in association with Hinton Animation Studio Inc. The three include *Bluetoes,* licenced by CBC for this Christmas; *The Railway Dragon* for CFTO, and *The Teddy Bears' Picnic* for CTV, and Disney Channel airing in the US.

Paragon has seen continued success with the distribution of a number of its products, including sales of three seasons of *Raccoons* to France, *Kids of Degrassi Street* and *Peter Ustinov's Russia* to Hong Kong and New Zealand; *Sports Cartoons* to Australia and five Latin American markets; *Under the Umbrella Tree* renewed by Britain's Children's Channel; and *Degrassi Junior High* to Radio Quebec.

PRODUCERS Group International of Toronto, the hotshot young world distribution company will be going to Mipcom with a number of new series and specials.

PGI has seven new titles including; *Emergency Room,* a 24-part, 30-minute hospital drama by Venture Entertainment Group of Toronto; *Paquale's Kitchen Express,* an operatic Italian cooking show by Kitchen Express TV Productions of Toronto – 65 half hours; *Checkered Flag,* 26 half hours on international motorsports by Press Management Group of Toronto; *On Top of the World,* 24 half hours on international travel by Ann Martin Productions of Toronto. ■



Ovide & The Gang.

TVMC AUDIOVISUEL INC.
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26 x 30 mins
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185 x 30 mins
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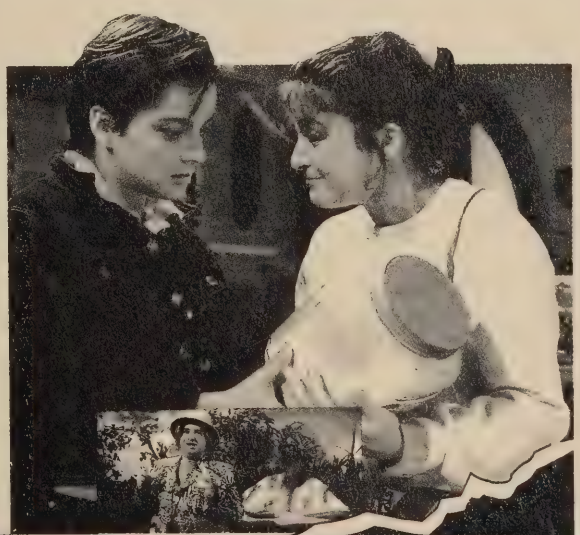

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Looking for the next hit

Challenging and furious, twelve-year-old, half-pint Ratface hurls down two sticks of firewood at the feet of summer camp counsellor Ryan Delaney.

"You make me sick, Delaney! This trip's a joke! Why don't you give it up and take us all back!"

Sixteen-year-old Delaney angrily catches a paddle thrown to him by another counsellor. He holds it under the boy's chin as, sensing the confrontation beginning, the other boys gather round.

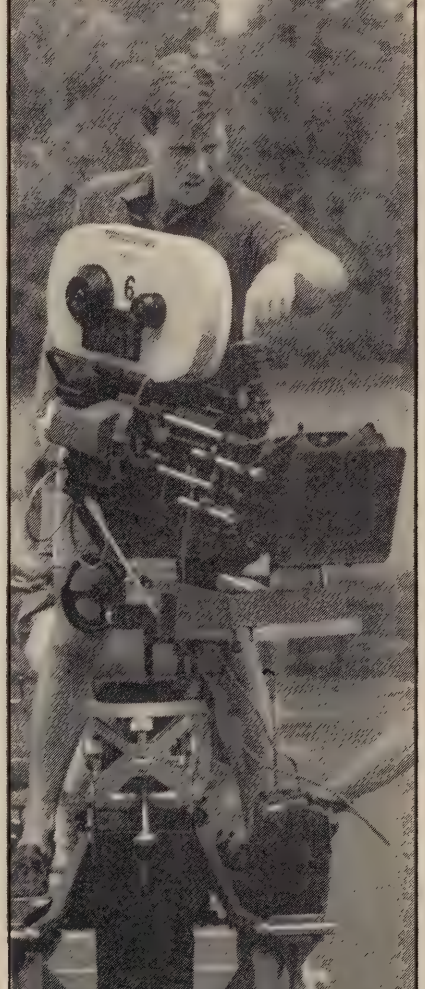
Sullivan Films has just wrapped on the film it hopes will be as successful as 'Anne of Green Gables'. Daphne Lavers went on location.

THE set is *Looking For Miracles* (Working title) it's July in the Canadian woodlands, and the $3.4 million co-production is nearly finished shooting.

Looking for Miracles comes from the company and the man who did *Anne of Green Gables*, Kevin Sullivan of Sullivan Films. The co-finance money came from CBC, The Disney Channel and Telefilm Canada, while Sullivan teamed up with broadcast journalist Stuart McLean to adapt an American novel to Canada – a novel twist in a country more accustomed to having itself adapted to America. The feature-length film is based on the A E Hotchner memoir *Looking for Miracles*, about a Jewish kid in St Louis during the depression. Sullivan and McLean turned it into a story about an Irish kid in Toronto during the Depression, heading off to summer camp.

When *TV World* went on set, the location was Rockwood Conservation Area, parkland about an hour outside Metro Toronto. The terrain is fairly rugged, with old, worn, grey limestone breaking through the forest floor. The forest is cedar, white birch and pine, and the soft cedar needles make a scented carpet underfoot. And through the park runs the Eramosa river; nobody goes to summer camp in Canada that's far away from water.

Ryan Delaney loses his summer job and with it, the chance for university. Desperate for work, Ryan bluffs his way into a job as head counsellor at a summer camp for underprivileged city kids, despite the fact that he's too young, has never been out of the city, can't swim and is terrified of the water. Ryan's mother, a single mom and Bell Canada telephone operator, has been unable to support her youngest son, Sullivan, now age nine. This summer, relatives who have been caring for Sullivan for a number of years, dump him unceremoniously back on the his family steps. Ryan is forced to take the child to camp with him.



Kevin Sullivan: created his own story.

The production trailers and vehicles fill the parking lot at the end of this particular road in the Conservation Area. The lot is located next to the ruins of what was once an old Ontario mill.

Director/producer Kevin Sullivan breaks for lunch and some cast and crew head off for a dip in the river.

Bittersweet

"Ryan memorises every book on scouting and camping that he can find," Sullivan says. "It's kind of a bittersweet story of how brothers get into it."

Between takes; Ryan, played by Greg Spottiswood, huddles with director Sullivan, discussing the impending confrontation with Ratface. In the prelude to the confrontation, Ratface has tripped another boy, Moose, who carries a full armload of firewood.

Holding the paddle in one hand, Ryan grabs director Sullivan by the shirt collar, to illustrate what he'd do confronted by such a brat. Sullivan smiles slightly, in recognition.

"Try it! See if it works!"

This is no slapstick summer camp comedy rollick. It's more like *Oliver Twist* meets *Lord of the Flies*.

"It's about tough kids forced to live close to each other," said Sullivan. "These kids are really rough on each other."

Sullivan and co-writer McLean know what they're talking about. Sullivan spent two years at summer camp – "less the aesthetic side, and more the horrible side, like fistfights and being pushed in the water!" – and McLean was himself a camp counsellor.

"There are the right elements of comedy and tragedy in the story," said Sullivan. "By setting it in Canada, I made the story my own."

Scene change: the big lighting trolleys are shifted around and the camera changes direction to follow Ratface escaping Ryan's wrath, up a slight incline to the edge of the river. While the equipment moves, director of photography Brian Thomson has his nine-year-old daughter walk towards him down the incline, so he can check light readings.

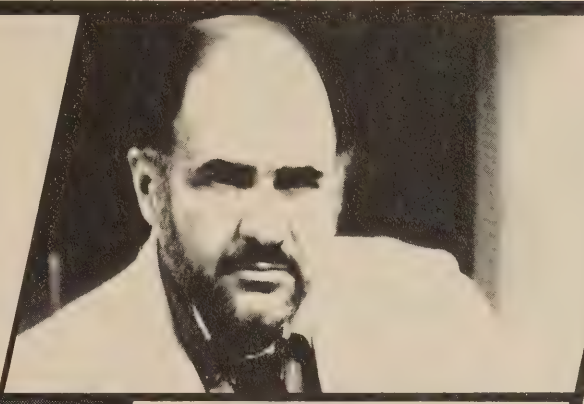
continued on p86 ▶

Expect the Best!

Emergency Room

The life and death struggles of a big city hospital emergency team.

Drama Series
24 x 30 min.



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RODUCERS GROUP INTERNATIONAL

Tailor-made TV for t

YOUTH programming has finally come of age in the UK.

Channel 4 first recognised the gap in the market when it launched in 1982 by setting up a youth programming department headed up by Mike Bolland. He came from the BBC where attempts to cover the area included the *Oxford Road Show* and *Something Else*, but as John Cummins, who took over from Bolland explains, these programmes proved alienating:

"The history of youth programmes began with youth being a problem, totally ignoring the large majority of young people who had no real problem with law and order or the state of parental differences. Subjects were probably too earnest to attract a young audience on a permanent basis and the programmes tended to revolve around teenagers in west London as manifested for the UK." They did however, contain the 'off the wall' elements of naked studios and exposed camerawork where presenters could express their frustrations at life from scaffolding mounts, and some of these concepts have been taken up and developed by the makers of the award-winning *Network 7*.

Pinpointed by many to be a programme that has truly captured the imagination of the youth market in the UK, *Network 7* was devised by Janet Street Porter and Jane Hewland. It's a two hour show, at a cost of about £1,000 a minute (US$1,680) that works around a fast magazine style format making good use of the editing skills developed by the pop video music industry and includes 'serious' news reports, fashion, and cartoons, all presented by young, smartly dressed people. It exemplifies the current characteristics of youth programming – wild camerawork, relentless editing and subtitles that run over the screen at high speed. It uses up 60 per cent of Channel 4's youth progrmming budget, now handled by Stephen Garrett, who has taken over from John Cummins.

Network 7's original devisers have also moved on – Hewland to LWT and Street Porter to BBC2 where she has set up a youth programming department. *Def II* has emerged from development and is now running into its second season. Street Porter has taken with her the concepts from *Network 7*, but has toned them down. *Rough Guide to Europe*, for example, which explores major European cities with two presenters, also uses sleek background music and subtitles but the pace is less frenetic and the content more dedicated and consequently more through. It played an omnibus edition in the UK with reasonable ratings for BBC2 of 3.2 million. Street Porter's task has been to address a vacuum that the BBC admits it had neglected.

Def II is a generic title; it acts as its own internal channel out of which the BBC can pull strands to fit flexibly elsehwere. Its basic structure is scheduled around a Monday and Wednesday slot from 18.00-19.30 which, even though it's on the BBC's second channel, is a coup for youth programming as the genre is normally tucked away in night-time, latenight or Sunday daytime scheduling.

Jon Randall, Media Account Manager at Oglivy and Mather is responsible for clients such as Phillips who, he says, "have a lot of youth orientated products." These include razors aimed at the 16-20 year olds and the hi-fi equipment for which it has acquired a 'brand' name. It is the branding element that probably appeals most to advertisers. If they are able to target successfully a 16-25 age-range with a brand product, they are able to build up 'brand loyalty' and possibly gain a life long purchase of their products. And in advertising, building brand loyalty is easier than trying to make people switch brands.

Which advertisers?

Apart from 'aspirational', the term 'Thatcher youth' is also bandied around by advertisers, a phrase that equals the high-achieving, high wage-earning and consequently high-spending bracket of people that the advertisers want to tap into. However, these young sophisticates with disposable incomes are a small percentage of the total population and it is difficult to ascertain just how thoroughly the advertisers wish to target them. Randall feels that European advertisers are finally being encouraged by the dedicated cable and satellite channels such as MTV (music) and rating results from Sky and Super Channel are showing that children's programming in particular is doing well, so if the youth market is developed throughout Europe to the same extent

This page: (top) '21 Jump Street'; (centre) 'The Nescafe Top 40'; (bottom) Sky 'Countdown'. Opposite page: (top) Janet Street Porter; (bottom) Kate Mundell.

teens and twenties

Commercial forces have led to greater attention being paid to demographics. Diana Hill looks at how programme-makers are treating the cash-rich young.

Kate Mundle, Head of Sales and Marketing, is responsible for opening new markets up for the youth orientated producer/distributor operation, Music Box. As well the Super Channel affiliation which takes two hours a day, Mundle has witnessed a growing interest in youth programming around Europe, although the pace is not as concentrated as in the UK. Music Box, which specialises in producing music and magazine programmes has penetrated Italy by buying into 15 indpendent stations with partner PM & S (Pubblicita Musica and Stampa). Super 6/Music Box Italia broadcasts six hours a day, seven days a week from about the 15 stations nationally and total target audience is estimated at about 20 million.

Due to the content, a large percentage of that audience will be youth orientated. Advertisers, according to Mundle have shown, "superb interest", with record companies, Pepsi Cola, car advertisers, Sony and Gillette already signed up. She does admit, however, that whilst Music Box contracts are growing, it is not easy to penetrate some terrestrial broadcasters, adding: "This is partly due to the fact that Super Channel has only just reduced its number of Music Box hours – so we were available six hours a day instead of the two now – making it difficult to sell to other broadcasters in the territories where Super Channel's Music Box programming already goes out. Youth programming around the world has also tended to stick to 'safe formats', similar to *Top of the Pops* or typical Saturday morning scheduling and anything beyond that is regarded as a risk. At Music Box we've tried to show broadcasters that different magazine youth programmes can be of good quality whilst keeping down costs as much as possible."

There are further difficulties that face distributors in this field. David Wyler, Senior VP for Sales for international distributor, Radiovision, which specialises in selling long form music programming takes issue because some of his programmes are pushed into low revenue slots. "This is because it's seen as selling to a specific audience but when you're selling to broadcasters, you're as it is in the UK, advertisers can target TV campaigns almost as specifically as in the publishing field.
usually selling to people older than 45/50 who may not have a real feeling for the audience that the music appeals to. Changes must occur in this direction – it's happened in the US movie market and many people in the US networks are under 40 years old . . ."

The US, often the leader in trends, has not, however, developed a youth market in TV in the same way the UK has. True, it has 24 hour wall-to-wall video music with MTV and programmes such as *Saturday Night Live* and *Late Night with David Letterman* could be place in the youth category, but according to Programme Supervisor at Leo Burnett, Chicago, Len Watson, there is no real growth so far in the genre. "There is however, a heck of a marketplace. The only way it seems to be evolving is by accident with the type of prorammes that go out on *Nick at Nite.*"

It goes without saying that the advertisers would want to pinpoint the

audience to sell brand product to but the 16-24 age group has never been clear cut. Perhaps the Fox network is carving itself a niche. *21 Jump Street* and *The Tracey Ullman Show* can be seen as two programmes with a youth slant, but this is still minimal compared with the enormous movie market that has been developed out of Hollywood.

Japan is one territory that companies such as Radiovision and Music Box are permanently exploring. NHK's DBS channel celebrated its first birthday last month with an increase in viewers of about 250,000 up to one million. Music Box has a two hour a day contract with DBS, seven days a week and is already showing interest in new programming for next year. Wyler regards Japan as an extremely sophisticated market which is difficult to crack. "The only way at the moment to get into mainstream primetime is by folding in an advertiser who holds onto the product and places it. It's sponsorship, but of a different sort, with ad agencies acting as guarantor and buying in a number of clients."

In Canada, the 24 hour music channel Much Music (City TV) has moved from pay to basic, subsequently doubling its viewership to over 3.1 million. It hopes to increase this figure further as it reaches full coverage across the country by September '89.

Demographically, Much Music is place in the 12-40 age range, although the majority of its viewers are found in the youth market range – 16-34. The advertising reflects this finding, with sponsored shows including *Pepsi Power Hour* and *Coca Cola Countdown* and ad breaks are dominated by beer, soft drinks and crisp/chips advertisements.

As demonstrated by MTV Europe, Music Box and Sky, sponsorship is a sound way of marketing youth programming. It attracts big name advertisers such as Levi and Pepsi and ensures that youth-orientated programmes will continue to be made. Satellite and cable aside, European broadcasters are showing a growing interest in developing youth programming. WDR, on the ARD network in Germany has *Formal Eins* (Formula One) and a music-based quiz show. On the 21 September it also held a special youth evening, one of a number held throughout the year. A special collaboration with La Sept and FR3, it celebrated 25 years of friendship between France and Germany with live link-ups between Cologne and Toulouse teenagers sharing and exchanging points of view on social issues and private and professional dreams.

Mundle distributes Music Box Enter-

continued on p126 ▶

Looking for the next hit

► continued from p82

This is Thomson's first feature film, his first foray into the dramatic side from the commercial sector with firms such as McWaters VanLint and Fawi Schulz.

"It's been an extremely difficult picture to shoot," Thomson says, "with such uneven terrain, and the deep woods are so treacherous. There have been lighting problems, because we're in and out of the deep woods from deep shadows to sunlight."

He is enjoying the storytelling aspect of dramatic production – "it's nice to have longer than six seconds to tell the story!" – along with the timing and the faster pace. Commercial shoots can be tweaked to get it 100 per cent right. Thomson observes, but with the shooting schedule of drama, you can only go 90 per cent; you haven't got time "for the grace notes of that last 10 per cent."

The camp is set up, and piled on the far side are four green canoes. A few feet behind rises a sheer rock face 30 to 40 feet up, covered with moss and scraggly, stunted pines, making a natural backdrop.

Scrappy little Ratface races up the incline away form the paddle-wielding Ryan, horrifyingly revealing one of Ryan's deepest secrets. "Bet you can't even swim, just like your baby brother!"

"Lighting is tinted warmer to get kind of a sepia feel to it," Thomson says. "I wanted to flash the film – flash the negative again to lighten the dark areas, with warm colour," but the cost was prohibitive.

Thomson hand-picked his crew, and has worked with most of them over a considerable period of time. There's minor forestry going on, on-set, as a crew member takes a hacksaw out of his belt and hacks off offending tree branches blocking the lights.

"We're usually ready, mostly we're waiting for the director," Thomson says.

Trial for crew

The previous week's shoot was a bit of a trial for both cast and crew. Location shooting was in the Muskokas, a cottage-country area of southern Ontario that's wild and forested. Executive producer Trudy Grant tells of the two hours travel needed to collect nearly 100 people from five different lodges, and bus them to the set. *Miracles* used three different camps to shoot in, two of which were operating summer camps.

"It's a beautiful look for the movie," said Grant, "with woods and rocks, a beautiful shoreline landscape and an island joined by a dock to the shore, a beach where the kids swim and overhead lights along the docks." Some of the summer camp kids, said Sullivan, were so keen to be in the shoot that they stuck costumes and joined the cast kids, nobody being the wiser – at least for a short time!

The week up north prior to the Rockwood shoot was one of the hottest weeks ever experienced in southern Ontario. Record-setting temperatures ranged from 95-110F (32-40C).

"Thursday felt like we were shooting in Jamaica," said Sullivan. "The kids were like little flowers, they wilt! Normally, we get about five pages a day shot; last week, it was about two pages a day."

"It was really difficult for the crew," Thomson concurred. "They went into slight slow motion – but there was no change in attitude."

Lighting trolleys are in position and clear; the camera is set pointing up the incline. Ratface listens intently to several different voices at once. Off to one side, observing silently, is a warm and worldly-wise Englishwoman. She is Jan Green, dialogue coach, friend and on-set guardian for the children.

"I always wanted to work behind the camera," Green confessed. "It's more exciting, more dimensional." She observed that dialogue coaching is only beginning in both Canada and England, although it is a regular occurence in Europe and America.

"It saves a great deal of money, because you don't have to rehearse on

continued on p162 ►

Uneven terrain and lighting problems made the film difficult to shoot.

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Egypt's million-dollar rip-off

Producers are losing millions through rampant and crude video piracy.

VIDEO piracy is endangering Egypt's film industry and depriving its economy from an important source of hard currency.

"Egypt is losing a minimum of US$300 million a year. If the film industry was structured in a better way and protected by laws . . . profits would maybe go up to $700 million." Youssef Chahine, the internationally acclaimed Egyptian film director recently said here. And his estimates, say others who know the industry, may be moderate.

The Egyptian home video market has grown rapidly since the late 1970s, despite high taxes on video sets, video cassettes and processing equipment. The number of video cassette recorders in Egypt is estimated at 850,000 units.

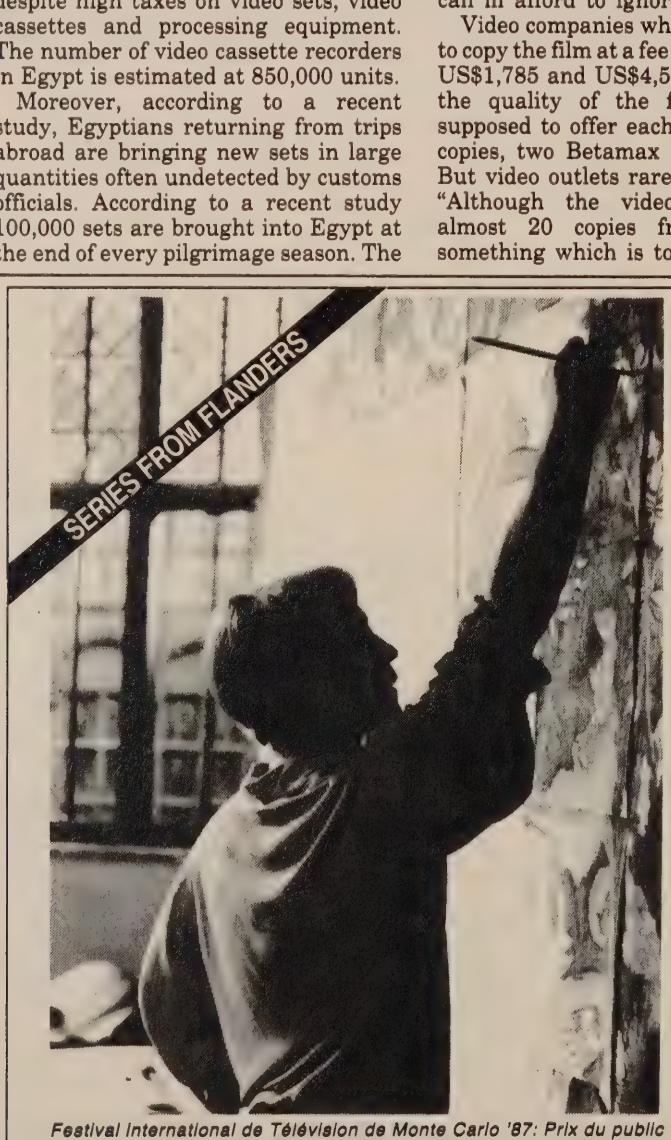
Moreover, according to a recent study, Egyptians returning from trips abroad are bringing new sets in large quantities often undetected by customs officials. According to a recent study 100,000 sets are brought into Egypt at the end of every pilgrimage season. The sets are much cheaper in Saudi Arabia and, understandably few Egyptians pilgrims can resist the temptation of buying one while visiting the holy cities in Saudi Arabia.

There are more than 1,000 registered video clubs in Egypt and another 2,000 outlets are estimated to be operating without registration. Also there are 200 to 300 companies registered with the Egyptian Chamber of Cinema as licensed importers of video films. As a result of the growing demand on the video market, video piracy has become a threat that the Egyptian government can ill afford to ignore.

Video companies which buy the right to copy the film at a fee varying between US$1,785 and US$4,500 depending on the quality of the film are legally supposed to offer each outlet only five copies, two Betamax and three VHS. But video outlets rarely heed the law. "Although the video clubs reprint almost 20 copies from each film, something which is totally illegal, the government is not taking any action t curb their activities," said Egyptian Armenian filmmaker Takfour Anto nian. He complains that the home vide titles, technically to be sold or rente only for private use, are being used as form of entertainment in public areas without compensation to the copyrigh holder.

Video piracy is not only affecting th Egyptian film industry, but foreign film industries in Egypt as well, particularly American ones. Most of the foreign films imported for video release are from the US. According to the El Hadid and Imam study, 59 per cent of Egyptians rank US films as their first choice.

A conference held recently by the American Chamber of Commerce in Cairo to look into way to combat video piracy estimated that American film producers are losing about US$125 million a year in Egypt through unauthorised distribution of their copyright titles. ■



Festival International de Télévision de Monte Carlo '87: Prix du public

THE FIVE SENSES (5X55')

This series, based on an original script by Paul Pourveur, attempts to draw an accurate picture from the Golden Age. We are taken back into 17th century Flanders and North Netherlands. In the company of painters and retoticians we attend shady taverns and follow the evolution of a young artist's apprentice into the celebrated Master Adriaen Brouwer.

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Euro-unity's strength in numbers

Two efforts at greater bonding within the European TV industry: below, small independents come together as one force; right, small broadcasters unite to preserve their identities. Jean-Louis Erneux reports.

WATCH out at Mipcom for Euro Aim. In fact you can hardly miss it. With a stand of 450 square metres, the year old umbrella company, representing 210 mainly European independents, will be the market's biggest customer.

(Recognising a good thing when they see one, the organisers of Mipcom have sponsored the presence of Euro Aim).

The stand will have 20 people working on it, promoting Euro Aim (an imperfect acronym for the European Organisation for an Independent Audiovisiual Market) and the interests of the member producers.

The DAVID committee.

The organisation is part of a more general plan called Media (another acronym – Measures to Encourage the Development of the Audiovisual Industry in Europe) which was launched in January last year by the European Commission in Brussels. A limited series of pilot projects have been set up in the fields of distribution, production and financing. The task of Media, under Holde Lhoest and her team, is to bring together people from around Europe to develop practical, professional projects.

The commission is also, of course, a source of revenue, but, explains Lhoest, "by the end of 1989, only 10 million of the 40 million Ecus (European currency units – worth roughly US$1) spent for the initiatives we started with will be money from the EC. We definitely try to limit our presence in a project to 50 per cent of the overall budget."

For example, in 1988 Euro Aim received an assist of 320,000 Ecus from the Media programme, representing half of its total budget: enough to allow it to attend Mipcom and create a significant presence in the industry, as well as preparing a database with approximately 3,000 different programmes stored in it.

Another initiative will be announced in November by the movie director Sir Richard Attenborough. Script (The Support for Creative Independent Production Talent) will co-finance the development of scripts and preproduction work, aiming at encouraging outstanding projects to be realised – primarily for TV.

Another plan under the Media label has been developed by the European Audiovisual Entrepreneurs (EAVE). This group created the first pan-European forum for film and TV producers, bringing together people who are often competitors. Its first plan was to help a limited number of selected young producers to get an original idea off the ground. The 50-person committee will meet again near Munich in November.

The main task for Media in the coming months will be to evaluate the efficiency of the varius projects. Euro Aim will met the day after Mipcom closes, in Cannes. It is already preparing a truly new market for the so-called *films d'auteur* which will be held during the International Film Festival of San Sebastian next September (1989), with screenings organised for up to 150 TV buyers.

Yet the unbalanced development of Media's various projects could generate friction among the participants. Like a group of fractious children, each will require equal attention. Imagine, for example, that the Euro Aim database which should be available Europe-wide on videotext, could not be used by the European Association of Film Animation, another Media child.

Effective 'bridges' between the various groups (some are already appearing by themselves) will be another job for Holde Lhoest and her team – already dubbed "The Holde Connection." ■

IS IT the prospect of a unified market in 1992 or a consequence of the European Year of Cinema and Television? In any case, TV channels' associations are more than ever in the news.

The last example names DAVID, which stands for the lame acronym "Group for the Development of an Audiovisual Identity for Europe", and much more for its symbolic meaning (that is, the diminutive victor over Goliath). This association groups twelve small to mid-size European TV stations (see panel). Its aim is to proclaim the cultural identities of the participating countries and to maintain the diversity of European culture. Two meetings have already been held.

The challenge, of course, is to see how this incongruous group will find ways to work efficiently together. Examples of common work between TV channels are numerous, and DAVID specifically examined certain ones. Nordvision, for example was created in 1959 by the TV stations of Denmark, Finland, Norway and Sweden, joined in 1966 by Iceland. Approximately 1,000 hours of programmes are exchanged but also co-produced each year on a non-commercial basis. Its success seems to lie in the common cultural background of the participating countries and, to a certain extent, their similar languages. This is certainly not true with DAVID.

Clearly, the new association also responds to an association such as the European Production Community constituted now more than three years ago, in July 1985 The seven member channels (see panel), including ORF and SSR also in DAVID, wanted to produce especially popular TV series and invested for a first three year period 70 million ECUs (US$77 million). One of their first productions, *Eurocops*, was shown during the Photokina in October in Cologne before being broadcast on the screens of the participating stations.

The next step for DAVID is a three-day screening session to be held in November in Liege, once again in Belgium since RTBF and BRT are the joint promoters of this association. ■

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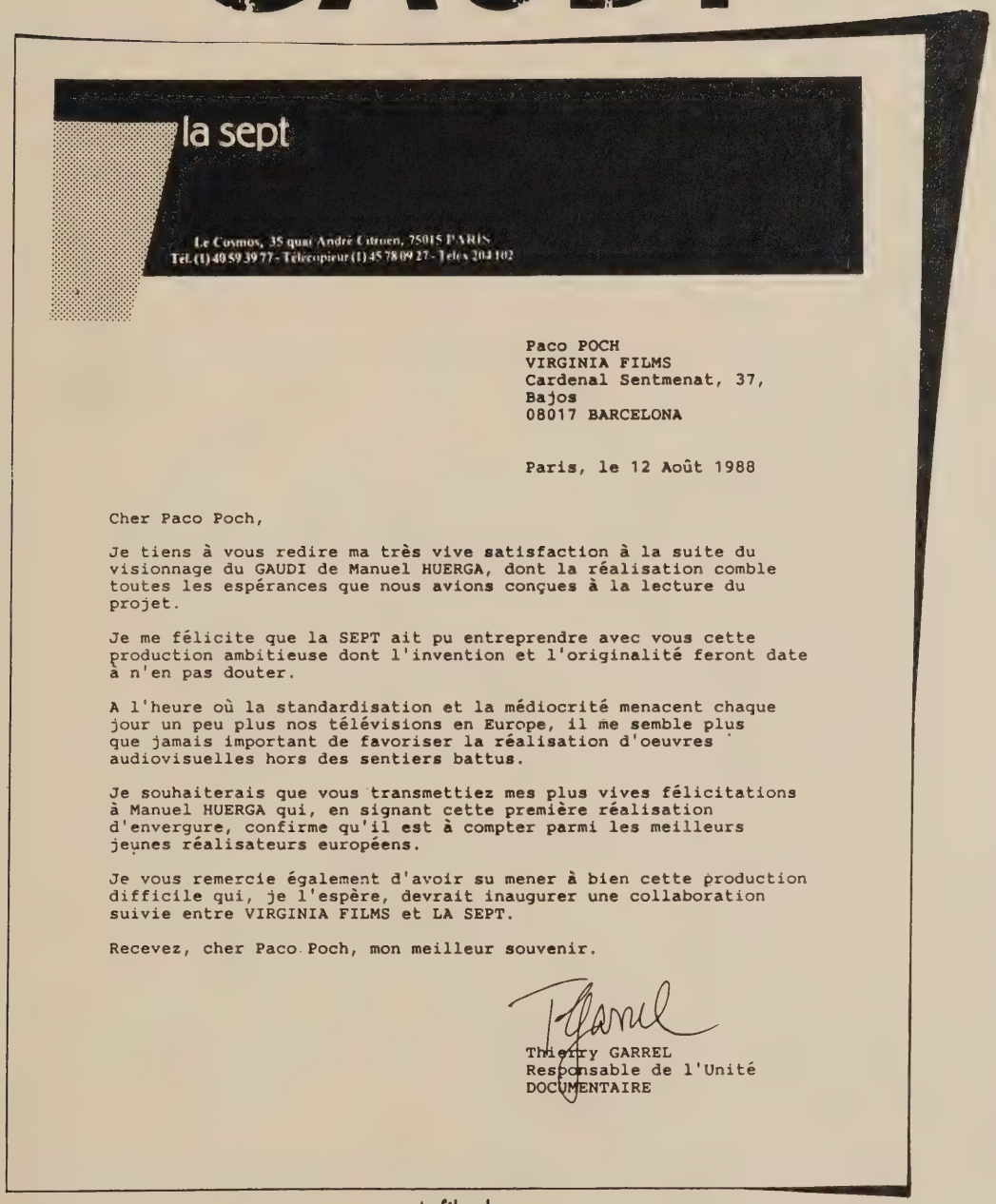

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Je souhaiterais que vous transmettiez mes plus vives félicitations à Manuel HUERGA qui, en signant cette première réalisation d'envergure, confirme qu'il est à compter parmi les meilleurs jeunes réalisateurs européens.

Je vous remercie également d'avoir su mener à bien cette production difficile qui, je l'espère, devrait inaugurer une collaboration suivie entre VIRGINIA FILMS et LA SEPT.

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Going Dutch

Veronica may be the 'enfant terrible' of Dutch television, but its youth-oriented recipe has resulted in a record-breaking year. Leo van Heereveld reports.

VERONICA is once again making Dutch television history. Last year the slogan "On to one million" resounded through Dutch living rooms. And with the greatest of ease Veronica overtook the AVRO and TROS so that today this broadcaster that started its life as a pirate radio station on the North Sea now has more than a million "members." No one has ever reached this before, and Veronica achieved it in just a little over twelve years as a legal broadcast organisation. This makes Veronica the largest Dutch broadcast organisation, with an overwhelmingly youthful viewing audience.

For Veronica this is merely a milestone and not an end in itself. "A million is only the beginning", according to the new battle-cry. Several Dutch newspapers recently "leaked" the news that Veronica intended to split itself into two broadcast organisations and apply for double the airtime and double their share of government funds. This was later dismissed by Veronica chairman W Bordewijk as a joke that had been misinterpreted. However in his speech when presenting the new programmes for the winter season, Bordewijk did admit that he felt that a separate broadcast organisation for teenagers under the Veronica flag was viable, and was in fact under examination at the present-time.

A commercial network with or without TROS, AVRO and the four largest publishers in the Netherlands is another serious aim for Veronica. The prospective partners in this never-ending story have finally agreed on a common standpoint, but in the meantime, the politicians in The Hague have decided that such a move would be against the deals made by the coalition parties when forming the government. However Bordewijk did not believe that this was true. "And if it is the case then surely we can come to an arrangement within the terms laid down by the government."

As far as the new television season goes in Holland, practically nothing has changed. The broadcasters have practically nothing new to offer and schedules are revolving around the same old quizzes and games programmes often in conjunction with a lottery for a worthy cause. Several of the broadcast organisations are offering life-style programmes for the youth, women or senior citizens, with lots of information about sport, fashion and health.

Most of the broadcasters are programming their own Dutch productions, but these are obligatory anyway. There will even be repeats of Dutch series which have already been slated by the critics but which nonetheless still draw an audience. There will also be more special programmes for foreigners. The VPRO, for example will be running a bi-weekly talk-show aimed at the immigrants from the Mediterranean and the old Dutch colonies. Once again the VPRO has plenty of documentaries on offer, including a three-parter by Wim Kayzer entitled *I Build Painstakingly But Hopelessly,* which sketches the ideas of a number of prominent 20th century intellectuals. These include Gabriel Garcia Marquez, cinematographer Joris Ivens and philosopher George Steiner.

As far as foreign productions, the VPRO features the British comedy duo *French & Saunders* and the three-part Swedish computer thriller, *The Fifth Generation,* based on the book by Thomas Borgstrom. VPRO Cinema will be showing films from countries that are not so well known for films, such as *Tiempo de Mourir* from Colombia and *Yeelen* by the African film-maker Cisse.

AVRO has recognised the success of Australian series by buying *Alice To Nowhere* and *Dirtwater Dynasty.* Its films will include a Meryl Streep season and some blockbusters from the past such as *Tootsie.* The TROS will also be following well worn paths, but adding such American programmes as *T and T* and *Marblehead Manor.* The TROS's own doctor-nurse series *Medical Centre West,* will also be continued, while the NCRV will be serving-up *A Different World* with Liza Bonet and the BBC production, *Fortunes Of War.*

Republic Pictures 'Beauty and The Beast'.

Finally, back to Veronica (the programme details of the KRO, VARA and the EO were not available at time of writing). Veronica will be bringing Dutch viewers the US series *Beauty & the Beast, Married with Children* and *China Beach.* In addition to these, there will be theme programmes about Greenpeace, cardio-vascular diseases and the financial aspects of motoring. There will also be a 10 part series about motorbikes and their maintenance for young people. Naturally enough, Veronica will be bringing the usual ration of violent films such as *Year of the Dragon, Nighthawks* and *The Outsiders.*

The fact that there is little new for the coming season, is primarily due to lack of finance. Or more accurately, the fact that a quite a decent sum of money has to be split seven or eight ways. Furthermore, a great deal of the production funds have to be spent with the NOB, the facilities part of what was the NOS, which charges more than other facility houses. Sponsoring has been tied to very strict rules, so that the broadcasters have little alternative but carry on in the same rather uninspired fashion. ■

Dutch TV: explaining the system

Since April 1988, there have been three Dutch channels, which have to be split between more than a dozen broadcasting companies. All Dutch broadcasters are clubs (except NOS). A club claims members by publishing a programming guide and then calling all subscribers "members." Clubs with at least 450,000 members get 'A' status and are entitled to five hours out of each 10 broadcasting hours; clubs with between 350,000-450,000 are 'B' broadcasters and receive three out of every 10. Fewer than 350,000 means 'C' status and access to the new minority channel Nederlands 3.

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Changing your sex

Financing a documentary on transexuality may sound tough. It was, but as Bill Third reports, it happened.

ROY DAMES is one of the new generation of Dutch independent producers that is beginning to emerge in the Netherlands. He draws on the colour and character of Amsterdam as inspiration for his documentaries. His latest production, *Charlotte's Diary,* a film about transexuality has just premiered in The Netherlands.

Transexuality might be the object of locker-room mirth, but from the first shot of *Charlotte's Diary* it is clear that it is a serious and poignant subject. Charlotte herself is a 53-year old metalworker and as we see her take off her protective gloves and overalls to change into normal women's clothing it is evident that the film is going to handle the issue in a properly sensitive fashion.

As the title suggests, the film is loosely based on the actual diary kept by Charlotte, who began hormone treatment and counselling three years ago, in preparation for the operation which completed her transformation into a woman.

"In the Netherlands, and in the UK, candidates for sex-change operations are treated by a gender team consisting of a psychiatrist, a psychologist and a social worker to prepare them for the operation and to make sure that they really are transexuals and not people who are going to have regrets after the operation," says Dames.

One of the demands made by the psychologist is that candidates for the operation, most of whom are men, must live for six months as a woman. Many transexuals have difficulty with this. Another interesting aspect is the number of middle-aged people coming forward for sex-change operations. "That's explained by the fact that it was so taboo before," says Dames. However, even today there is a resistance among some medical personnel towards helping transexuals. In the Netherlands there are only six hospitals where plastic surgeons will do the operation.

Dames and director Puck Goosen came upon the subject quite by chance after hearing about Charlotte in their local pub. They rang her up, met for an initial discussion and did an outline of a treatment which gave Charlotte the confidence to give her consent. "Puck got very close to Charlotte and built up enough trust so that she gave him access to her diary. The diary revealed an anguished soul wrestling with a frightening secret – the lifelong desire to be a woman. Charlotte was the perfect subject through which to explore the misunderstood phenomenon of transexuality. Partly because she is such a normal person in practically every respect," says Dames.

Having found the subject, Dames set about finding financial backing which is no easy business in the Netherlands. First, he and Puck made a synopsis and sent it to four of the Dutch broadcasters liable to be interested in a serious, but controversial subject such as this. Namely, the AVRO, VARA, VPRO and IKON. That was in May of 1987. None of the broadcasters reacted. But *The Nightwatch* Dames' film about the Amsterdam ambulance service was shown at the Netherlands film festival Nederlandse Filmdagen in September last year. The very next day, both the AVRO and the VARA called Dames up and asked for a comprehensive scenario to be written by the director.

continued on p96 ▶

Before, during and after the operation.

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Changing your sex

▶ continued from p94

However, participation by one broadcaster, in this case the VARA, was not enough. The next stage was to call on the CoBo funds. (See box). They also agreed to put up money for the project. But there still was not enough to make the programme. The following port of call was the Netherlands Film Funds, which has the reputation of being very selective in the projects it chooses to back. Dames submitted his application in September and got a positive answer in February. But for once the delay was welcome. The Academisch Ziekenhuis in Amsterdam had originally planned to operate on Charlotte in December, but the operation was delayed and actually took place in March.

"We wanted to film before and after the operation. We were fortunate in that the VARA gave us its 10 per cent of the budget before we had actually got the 35 per cent from the CoBo funds, even though we knew we would get it. But the Netherlands Film Funds is much tougher. You have to be in a strong financial position before you go to see them, and have your distribution worked out. We already had a deal with Belgium for *Charlotte's Diary* so we were fortunate in that too. The VARA deserve a compliment for giving us some money before we had an affirmative answer from the Film Funds for the remaining 65 per cent. Because that money enabled us to film Charlotte in the critical period before the operation," says Dames.

Olympic drugs

Charlotte's Diary is scheduled to be shown at this year's Nederlandse Filmdagen and it is in the running to be selected for the Nyon festival in Switzerland, which, Dames hopes will lead to selection for the festival in Leipzig. The film will also be shown at the NFI's Documentary Festival, the first ever to be held in the Netherlands. Another Dames' documentary, two half hour special about Amsterdam's notorious, and picturesque, red-light area will probably be shown by the AVRO.

Meanwhile Roy is trying to organise finance for a film about Rudi Lubbers. Not the Dutch Prime Minister, but Holland's former Olympic champion heavyweight boxer, at one time number two in the world rankings, and currently in prison in Portugal on charges connected with drug smuggling. Subjects that are in all a day's work if you make documentary films and live in the right part of Amsterdam.

As for Charlotte's operation, it was a complete success and made it much easier to be a woman. When Charlotte stood on the stage of the Tuschinski theatre, with Professor Bouman, Roy and Puck Goosen, and was applauded for her courage in allowing herself to be the subject of a documentary on such an intimate matter, there was a hardly a dry eye in the house. If Dames can get the finance together, who knows, Rudi Lubbers might even get out of jail. ■

The plan and the reality

A co-production pact between Belgium and Holland has great potential, as well as drawbacks. By Jean-Louis Erneux

FIVE years ago, a deal between cable companies, talent unions and TV organisations in Belgium finally solved a long-running dispute over cable rights. But more important, it stimulated co-productions between Belgium and the Netherlands through a financial formula that is still effective, and could inspire others.

BRT, Belgium's Dutch-speaking public station, and NOS of the Netherlands both share the same language market in Europe; as a consequence they had developed contacts over a long time. At one time it was even suggested that a channel be launched for the whole Dutch-speaking area. After signing the 1983 cable agreement, the two countries decided to devote part of the money they earned from cable to managing common co-production projects. Each country has a separate fund.

NOS's Coproduktiefonds Binnenlandse Omroep (known as the CoBo) first appeared in November 1985. Three categories of co-production can benefit from this fund:

- those that bring together the various recognised TV companies in the Netherlands (the *zendgermachtigden*) with the BRT;
- those that link the *zendgermachtigden* with film-makers;
- and the *zendgermachtigden* with the stage entertainment industry ie., theatre, music dance and ballet.

Later, in July 1986, a similar fund, the Coproduktiefonds van de BRT, was founded in Belgium, exclusively for TV programmes.

Only part of the money from their cable operations goes to the two channels' TV productions, however. In Belgium, after paying off the talent, and various other take-outs, only a third of what remains goes to the fund. The other two thirds go to a so-called BRT Reserve Fund, a general purpose fund which is occasionally used for co-productions, including some with the Netherlands. In the end around US$750,000 is spent each year for projects approved by the BRT.

For its part, the Dutch CoBo has so far helped around 190 different productions, for a total amount of US$10 million. Here again, though, specific TV programmes represent only a very limited share of the budget. The last count, in July 1987, showed that 64.9 per cent of the available money went to film production; 26 per cent went for the stage entertainment industry; and only 9.1 per cent went into TV programmes made with the BRT. As so often, plans and reality are two separate things: in the beginning, the CoBo wanted to share its budget equally between the three listed partners of the *zendgemachtigden*.

Pre-sale will do

It also proved impossible to limit the help to co-productions in the strictest sense of the word, that is, a channel's being involved from beginning to end, including appointing the scriptwriter and preparing a budget. It would also involve constant travel between Brussels and Hilversum – there is normally only one or two joint meetings each year between the two countries concerning the funds; both NOS and BRT value their independence highly. Consequently, a pre-sale is considered as good as a co-production for the purposes of the fund – indeed this recently happened with the series *Medich Centrum West* – provided that it is reciprocal.

In any case, the projects endorsed must amount to more than simple outside projects of the kind regularly signed by TV stations. If the CoBo takes part in a film production, for distribution life other than just television. The head of the CoBo, Andre van den Heuvel, recently underlined the importance of the fund for "smaller" films such as documentaries and shorts. ■

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Mixed response for Pacific mart

Shifting location to Sydney more than quadrupled the participants to this year's PIMM — but attendees are divided in their opinion as to the market's effectiveness, Katherine Tulich discovered.

THE FOURTH Pacific International Media Market (PIMM) was held in the first week of September in Sydney. While it has a long way to go to catch up to other world markets like MIP-TV, Mipcom and NATPE, interest was strong from both buyers and sellers and PIMM looks set to enjoy more success as it becomes more established.

This year was a turning point for the market. Last year's market in Hong Kong proved disastrous with only 40 companies registering. This year over 180 companies were represented and approximately 120 buyers attended.

One of the reasons for this year's success was the change in locale which spurred more interest from a number of Australian companies. The first PIMM was held in Melbourne in 1985 and gathered a good response with 160 companies represented, but the organisers felt that it was perceived as too much of an Australian market.

"We wanted to show that it was a market for the whole South East Asian region. That's why we went to Hong Kong last year but no one wanted to come," said PIMM's director Philippe de Montignie. De Montignie's concept for PIMM was developed with co-founder Susan Wagner. Their idea was to fill what they felt was a large gap in the international market place.

Buyers for the market came from Hong Kong, Taiwan, Singapore, India, Malaysia, China and Thailand. There were a large number of buyers from Japan and from Europe including six networks from Netherlands and three networks from France. The US had some representation including National Geographic Televison and the Travel Network but the UK was virtually unrepresented. Japan's Mitsubishi Corporation attended the last two PIMMs and was represented this year in Sydney by Andre Kawada who felt that the market has become important for the industry in the Asia/Pacific region.

Many still felt that there were not enough buyers attracted to the market and that a discouragement was the fact that buyers were required to pay to attend.

"There's a huge value in having a market in Australia," said Beyond International Group's manager of international sales, Chris Gunn. (BIG is the maker of *Beyond 2000*). "The biggest problem is the lack of buyers. It's not so much the distance but the fact that buyers are used to being brought to the market. When you are asking people to put up airfares, accommodation and registration fees it acts as a huge disincentive to attend the market," he said.

'The biggest problem is the lack of buyers.'

'At PIMM people are more accessible, you get to spend more time with them.'

De Montignie defends the requirements of buyers' paying. "We've always looked at it on the basis that at other markets you get a lot of 'tourists' – time wasters that just come along seeking knowledge but aren't genuine buyers," he said. "If we put a charge on it, it can only help the ones that are serious about buying because it will exclude the time wasters." Some assistance was offered to some Asian buyers from poorer countries but the market will only assist Asian countries.

While attempting to be a market for the Asian region, this year's PIMM still proved that it is dominated by the Australians. Sellers at the market amounted to something like 75 per cent Australian but de Montignie assures that next year will see the influx of more Asian participants. "It was to be expected that most of the sellers would be fromAustralia, but next year there will be more sellers from South East Asia," he said. "I know quite a few were standing back to see how the response was. We've had a large number of enquiries already for next year and several Japanese companies said they will be coming to us instead of Mipcom."

Jon Richardson from Kestrel Film received interest for his documentary product from National Geographic and the Netherlands.

"I've been to other markets and I found it difficult as a small independent producer to get people to spend time with you. At PIMM people are more accessible, you get to spend more time with them," he said.

For bigger companies like Crawfords and Grundy Television the market offered them a high profile. "Because there are relatively few players here instead of being one of the masses a company like us gets a good profile," said Crawford's Chief Executive Ian Bradley. "We were more than happy with the results in terms of sales from our library, but we weren't so interested in sales because we work through distributors all the time. We were more interested in pre sales and development deals and from that point of view it has been quite good, because the ones that are here have a lot of time to talk to you." A few days after PIMM concluded Crawfords announced that it had sealed a deal worth more than A$1 million (US$790,000) with a European buyer.

Beyond International also disclosed a South American distribution deal with Cintelba SA but Chris Gunn was still sceptical about the success of the market. "I wouldn't want to put the market down but essentially I've concluded more deals from the office in the evening than I have in this market," he said.

While major companies like Roadshow Coote and Carroll and Kennedy Miller were noted for their abscence, other companies like ATN 7 Amalgamated Portman Productions attended to support the market rather than sell product. "Because our main office in London we don't do any sales from Sydney. We are here to support PIMM," said ATN 7's Helen Coddington. "We are an Australian company and we should support an Australian market. It was important for us to have a presence here. We are the only network that actually has a stand here."

While organisers were more than happy with the results of this year's market, time will tell whether PIMM will become a major world media market. ■

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Gold Coast's Golden Oldies

After the revived Star Trek's success, old themes are new to the US nets. Paramount is experimenting with Australia as a new location for its latest shows. Katherine Tulich reports.

ONLY a few months ago it was being called a white elephant, the A$12 million (US$9.45 million) studio facility that was built on Australia's Gold Coast in Queensland. Originally under the helm of the financially troubled de Laurentiis Group, the DEL studios, has now been taken over by the Australian distribution company Village Roadshow who now own 55 per cent of shares. The studio has been renamed the Village Roadshow Studios.

The studios are buzzing with activity as Paramount Television mounts two series projects – a remake of the 60s classic *Mission Impossible* is taking over two of the four studios while props and sets are being built for another one-hour show, *Dolphin Bay*.

About 200 people will be working on the series that are being made in conjunction with the Nine network. The deal with Channel 9 is an equity investment with Nine sharing profits and Paramount retaining artistic control.

According to Nine's International Director, Len Mauger, the deal with Paramount heralds the only way to go for Australian television production:

"Production costs in this country have risen to such a degree that we can't afford this sort of production without an international partner," he said.

It is expected that A$20 million (US$ 15.7 million will be spent within the next six months and Paramount is claiming that they are expecting approximately 20 per cent more production value on the screen per dollar.

Paramount Pictures' President of Television, John Pike, visited before filming commenced and endorsed his enthusiasm for the projects. "It's a different business we're in as costs increase and the audience becomes more fractionalised. We have to get more production value on the screen," he said.

Pike felt that they must now turn their business from a national business to a global business and they were happy to find a willing partner with the Nine network. "We wanted to form and bond a partnership to make programming that is cost effective and serves a global audience. And that's really what this is all about," said Pike. "Even if the shows don't work, maybe out of these two opportunities we can learn something and someday something will stick. We are trying to change the business."

'Mission Impossible': back for a facelift.

It was first suggested that these projects came about because of the strike by the Writers' Guild of America and in the case of *Mission* old scripts were going to be resurrected. However, Pike refuted the claim. "Both series were well advanced in the planning stages before the strike," he said. "The initial plan with the writers' strike was to bring the old *Mission* scripts up to date but when the strike ended we began to work on fresh material."

Some of the original scripts will still be used by keeping similar ideas but writing brand new teleplays that will have an 80s feel rather than a 50s feel.

Out of the first six *Mission* scripts three will be totally original. It is hoped that the classic American show will find a new and eager audience and that the nostalgia element will give it an edge in programming.

Mission is scheduled for Sunda nights on ABC beginning October 2 and *Dolphin Bay's* initial order is eigh one hour programmes which will be th first back-up series on CBS.

The producer insist that *Dolphin Ba* is not "Flipper revisited." It is a famil show about an American widowe father and his two children who come t Australia where the father takes on position as a scientist researchin dolphin behaviour. "What we ar hoping with *Dolphin Bay* is for a audience that is looking for a famil action show that has a high degree o animal kingdom content. It hasn't bee done for a while and we know that mos of the elements in *Dolphin Bay* are very appealing to an 8 o'clock family audience," said Pike.

Channel Nine's Len Mauger echoes the same expectations: "If we can get a successful family one hour at 7.30pm which we are hoping with *Dolphin*, it is something we have been trying to achieve for some time," he said.

On both shows about half the crew is Australia. *Mission* has three Australian writers and four Australian freelance writers, and *Dolphin* is planning to employ three Australian staff writers. They are also planning to use Australian directors and Australian guest actors. "It defeats the purpose to bring people from the States," said Paramount's Senior Vice President of Creative affairs, Jeffrey Hayes, who has set up office at the Village Roadshow Studios. "If we can make it work and make it a solid Australian operation we benefit and so does Australia. That's the the goal," he said.

One of the main incentives to shoot in Australia was the availability of a modern studio that is close to many different kinds of terrain for location shooting. The Village Roadshow studio is in an ideal position for *Dolphin Bay* as the nearby tourist facility of Sea World provides the venue for the dolphins. With *Mission* the studio sets and city locations in nearby Brisbane will create numerous international locations like London, Monte Carlo and Zurich.

Hayes felt that Australian locations offer a greater diversity than the now exhausted location possibilities around Los Angeles. "Creatively, we get bigger and better appearances for less money," he said. "We are the first ones to use this facility and we couldn't be happier.

"The only thing we haven't set up here is our post-production operation. Hopefully we will be able to do that over the course of the season but the initial order will be post-produced in the States." ■

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Climb every mountain . . .

The world's biggest advertising agency plays a dominant role in its country's television. It is looking to triple its overseas activities by 1993, reports Roger Marsh.

DENTSU Incorporated is Japan's and the world's No 1 advertising agency. By any standards, the company's size is awesome. It recorded gross income in 1987 of US$884.5 million on billings of US$6.78 billion. This included about 30 per cent from below-the-line business such as sales promotion, public relations, exhibits, expositions and market research, sports and cultural marketing. Dentsu accounts for 24 per cent of all advertising billings and 40 per cent of prime time television advertising. In the Japanese television world, it is the TV networks who go cap-in-hand to Dentsu, not the other way around.

The secret of Dentsu's success, according to Yasuharu Tamiya of the Corporate Communications Division, is the company's massive earnings from television advertising. (Former Dentsu president Hideo Yoshida was instrumental in founding TBS, Japan's second oldest private broadcaster). The figures certainly support his argument.

For the year 1987-88, television billings amounted to US$2.7 billion, or 40 per cent of total billings, out of total billings of US$6.81 billion. (The advertising industry average is 30 per cent.) By comparison, newspapers, the next biggest, racked up sales of US$1.5 billion, or 21.9 per cent. Other results are equally impressive. Newspaper and magazines generated US$1.75 billion and sales promotion US$1.1 billion. And with a scarcity of good television time and space in Japan's leading dailies, Dentsu's virtual stranglehold on advertising outlets means that many companies hoping to promote their product have little choice but to go knocking on Dentsu's door.

1988 looks like being another record-breaking year. President Gohei Kogure announced in early January that he wanted Dentsu to record Y1,000bn (US$7.5 billion) in billings in 1988. He needn't have worried. That mark has already been topped — helped in no small part from a guaranteed US$140 million from the Seoul Olympics. (Dentsu's first venture in event promotion was, in fact, the 1964 Tokyo Olympics. And although it failed to win the 1984 Olympics for the Japanese city of Nagoya, it nevertheless handled Japan's Olympic campaign for the Los Angeles Games).

In the field of event promotion, Dentsu was responsible for the 1988 Japanese tours of Madonna and Michael Jackson. The ideas for events and television programmes are a major part of Dentsu business. Unlike the giant American agencies, Japanese ad companies devise programmes outlines, search for sponsors and then sell-in to the TV networks — the so-called "mochikomi" system.

One example is the very popular *News Station* (22:00-23:00, Mon-Fri), an innovative and entertaining news programme hosted by a popular TV personality whose previous job was as co-compere of a hit parade show. Dentsu's Planning Division, a team of a dozen or so people charged with the responsibility of creating ideas for TV programmes and other media events, devised the programme, and approached TV Asahi with the guarantee that they would find sponsors. In return they got control of the entire advertising time.

The "mochikomi" approach accounts for many of Japan's most popular TV programmes. With such innovative planning, little wonder Dentsu holds 40 per cent of prime time on Japanese TV

Yet massive billings alone did not make Dentsu the biggest on the block. Other reasons include the large number of government projects it wins (for example, world advertising rights for the 1986 Tsukuba International Science Exposition), and its close ties with the Japanese political community high places. Ex-prime minister Kakuei Tanaka, kingmaker of Japanese politics for most of the last 20 years, once said that Dentsu was the only company in Japan he could not influence in order to find a job for a friend's son or daughter: perhaps the highest compliment possible in a society where connections are everything.

Scichiro Tahara, a leading media journalist, has detailed Dentsu's close relationship with the political and business community. Certainly, Dentsu is not adverse to currying the patronage of the Japanese elite. The company's New Year party in early January is attended by the Who's Who of Japan society. According to Dentsu's Miwa Matsuo, the 1988 bash cost around US$370,000.

Another reason for its success is its information gathering ability. In the industry it is called "the CIA of Tsukiji (location of head office in Tokyo)" for its ability to find business opportunities ahead of its rivals. According to Tahara, Japan's ruling Liberal Democrat Party has used Dentsu on numerous occasions to assess the public's reaction to proposed policies.

Superior sales ability also explains the Dentsu stranglehold. Susumu Kodama, a 25-year veteran of the Japanese advertising/PR world, says a highly trained and extremely hard-working sales force provides the means for Dentsu to unearth and expand new clients and business opportunities. "The downside, however, is that Japan's major corporations are continually

continued on p108 ▶

This ad, using an x-ray of basketball player Kareem Abdul-Jabbar, won the prestigious Clio award for Dentsu.

12 × 52 Minutes

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Directed by Yukihiko SHIGEMITSU
Music by Naozumi YAMAMOTO

CAST:
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Misako KONNO
Mao DAICHI
Kimiko IKEGAMI
Ayako WAKAO
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Counting the cost of CATV

Want to start a cable service in Japan? Twenty new applications are received each year, Roger March reports.

CABLE television (CATV) in Japan began three years before broadcast TV did, in 1954. It has gone through two major stages. Originally it was used to serve people in remote areas, and enjoyed moderate to slow success in its early years. The tall office building boom from the early seventies provided the second growth stage. CATV was the solution for residents who had trouble picking up regular television signals obstructed by the tall buildings. These days, whenever a tall building is constructed in Japan, the owner of the building and representatives of the local residents negotiate for a cable service to be provided to those homes thus affected.

CATV services can be divided broadly into four types:

1) retransmission of programmes from airwave TV stations,

2) transmission of independent programmes,

3) broadcasting programmes produced for CATV (basic service whereby programmes are sponsored by advertisers; and pay service whereby a separate fee is charged for each programme) and

4) two-way communication services (non-video such as data communications and character broadcasting). A maximum of 60 channels is allowed per system.

Heavy burden

The high cost of labour and equipment has been a heavy burden on many CATV systems. As of March 1988, there were 44,133 facilities throughout Japan. Of this figure, only 709 were licensed to place 501 terminals or more. The average number of subscribers per system was 2020, still well short of that in the US. Of these, one-third were for business purposes, one-third for cooperative community associations, and the remaining one-third for local government organisations. The balance comprised 25,057 facilities using between 500-551 terminals and 18,367 using less than 500.

According to statistics supplied by the Broadcast Administration Bureau of the Ministry of Posts and Telecommunications (MPT), 92 companies operate independent systems as a business. Total sales for the year ending March 1987 were 8.5 billion yen (US$6.5 million). Ten years is widely accepted as the industry's breakeven point.

The major trend in the industry in recent years has been so-called urban-type CATV. This term applies to a system which has more than 10,000 subscribing terminals (households), more than five exclusive channels for independent programmes, channels for retransmission of TV broadcasts, and two-way communication services. As of July 1988, the Ministry of Posts and Telecommunications had issued licenses to 21 urban-type systems.

Paralleling the increase in systems is the rise in companies supplying programmes for CATV. Since 1986 almost a dozen companies have begun to offer programmes via communications satellite, which is expected to be realised by 1989 at the earliest. Japan Cable Network (JCN), an affiliate of ad agency giant Dentsu, was established in January 1984 to supply programmes and "informercials" (information commercials for CATV).

To start a CATV facility in Japan, the procedures are relatively simple. A company wishing to operate CATV as a business, must make application to the Minister for Posts and Telecommunications. He is empowered to grant licenses under the Television Broadcast Law. (When the CATV facility will require less than 501 terminals to be placed, it is unnecessary for the company to file an application. It is allowed simply to notify the Ministry instead.) The next step is to arrange for use of telegraph poles and roads to lay the terminals and cables. In the past, negotiations with electric company and road authorities often delayed commencement of the service, but today there is closer consultation between the Ministry of Posts and Telecommunications and the Ministry of Construction. Hideji Komai of MPT's Cablecast Division estimates it takes three months on average for his department to approve applications and another nine months in construction time before broadcasting can begin.

There is still resistance to CATV by the general public because of the high costs. In fact, the delicate balancing act between attracting more subscribers and raising charges is the most serious problem confronting the industry. Yet despite this problem the rate of new applications has remained steady at about 20 per year through the eighties. There are now 130 independent facilities nationwide, serving almost 500,000 subscribers. Twenty companies have commenced operating city-based CATV facilities since the beginning of 1987.

Hard to sell

The problem with late emergence of commercial CATV in Japan is that the Japanese viewing public is now more sophisticated than, say, 10 years ago. It enjoys not only modern television, but VCR watching and satellite broadcasts as well. The attractiveness of CATV is therefore harder to sell than in other countries where CATV has been around for a long time. Japan's two major cities are Tokyo and Osaka, yet the biggest system in Tokyo has just 35,000 subscribers and Osaka does not even have one CATV facility.

CATV also suffers from a lack of promotion. In this respect, three major railway companies that have formed their own facilities have a decided advantage. Tokyu, Odakyu and Sotetsu operate facilities now, while Tobu and Sibu (one of the biggest conglomerates in Japan) are reportedly planning to start their own soon. Although CATV is not permitted to do so by law as yet, one of its major directions in the future will be electronic communications. At least many of the companies now pouring money into CATV systems would like to think so. ■

FINANCIAL FACTFILE

Cable Income	US$
Initial contract fee	370
Monthly fee	18.50
Subscription	18.50

Cable Costs	US$
Channel fee (year)	14.80
Use of roads (year)	8
Use of NTT poles (year)	11.85
Use of other poles (year)	12.60
Programme purchases (household/month)	0.37
Pay television (household/month)	9.25
Independent programmes (hour)	148

WILD SOUTH

ISLANDS OF THE IGUANA

Fiji is more than a scattering of lush tropical islands lost in the world's greatest ocean. It's the home of Iguanas found nowhere else on earth.

There lives the multicoloured banded Iguana reflecting the iridescent colours of its world. In the high, wet cloud forest lives the real mystery, an Iguana pure black and white. How can these two creatures be so different yet the same? Islands of the Iguana tell the untold story.

1 x 48 minutes

LAND OF THE KIWI

Legend tells us that a God fished these islands from the sea when the world was young. New Zealand - so remote, so strange - the legend could just be true.

The wildlife is so different. Strange insects, frogs who carry their young, birds that cannot fly.

1 x 48 minutes

LOST WORLD OF THE POOR KNIGHTS

On a tiny island lost since the dawn of time, we can glimpse a world long past. Here are creatures from another age.

Giant armour plated insects, hugh land snails, poisonous centipedes over a foot long and hungry land crabs that feast on young birds.

Most amazing is the Tuatara, a miniature dinosaur who has survived on these remote islands unchanged for millions of years. The Poor Knights, the world as it was before man walked the earth.

1 x 48 minutes

Icebreaker

IT IS UNIQUE . . .

It's not just the Soviet Union - it's an intimate and human look at the Soviet people.

Six Soviet families - different races, different cultures.

The Series travels across the entire breadth of the Soviet Union from ocean coast to the brutal hinterland of the artic circle.

6 x 48 minutes

Strangers

Internationally acclaimed author Margaret Mahy has created a children's drama involving four young adventurers who witness a daring robbery of valuable antiques. The children become involved in an exciting world of fun, mystery and danger.

6 x 24 minutes

GLOSS

Gloss - A Glossy magazine - pure soap with a dash of style and loaded with elegance. It revels in the ruthless dealings, intrigues and private affairs of people obsessed with money and power.

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SERIES II - 13 x 48 minutes

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TVNZ INTERNATIONAL

TVNZ gets a free rein

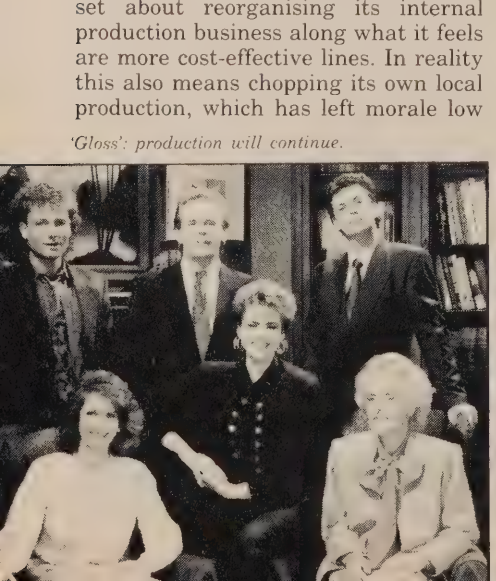
After going from monopoly status to commercial operator within eighteen months, TVNZ is now looking at increasing its links with Alan Bond and generally flexing its muscles worldwide. Lyn Williamson looks at how it may react after 25 years of government restraint.

A MAJOR restructuring of New Zealand's public broadcasting industry as a state owned enterprise has been announced by the government and the implications of such a move are far more wide-reaching than many people imagine.

An SOE (State Owned Enterprise) behaves exactly like a private corporation in that it is free to operate entirely on a commercial footing without government interference. The government is the sole shareholder on behalf of the people of New Zealand. TVNZ will be able to buy and sell without reference to a minister. Unprofitable departments will be closed and others will be sold on a commercial basis. Private companies can be bought and operated within the TVNZ umbrella.

As an SOE operating entirely along assertive private enterprise lines, and supposedly without political interference, Television New Zealand can now set about reorganising its internal production business along what it feels are more cost-effective lines. In reality this also means chopping its own local production, which has left morale low and many employees wondering if they will still have a job this time next year.

'Gloss': production will continue.



Drama production in particular is to be cut, although, TVNZ has opted to continue with *Gloss,* its local soap opera which in spite of poor overseas sales continues to rate well at home. Nor will there be any local comedy issuing from the Light Entertainment Department in the immediate future.

Des Monaghan, former director of programmes and production for TVNZ, who last year became managing director of the Broadcasting Corporation's subsidiary production company, South Pacific Pictures, has already left to become head of production for the Australian Seven Network, ironically the former home of new TV3's dynamic programme planner Kel Geddes.

On Monaghan's resignation, which is believed to have been brought about by a disagreement with Julian Mounter over further funding for South Pacific's projects, he warned the public to expect less local content on television after deregulation in April. Deregulation meant there would be more television but a significent reduction in New Zealand made programmes, he said.

TVNZ's commissioning editor for independent productions, Dr Ruth Harley, has also had her budget cut.

On top of this John Barnett, representing the Independent Producers and Director's Guild is lobbying madly for a TVNZ local content quota.

The government has taken opposition network TV3 at its word and has said it will have to stand by its third channel hearings' 40 per cent local-production-within-three-years promise.

TV3 — due to launch in mid 1989 — was looking at buying in much of its scheduling requirements from the US and Australia and is furious.

Admittedly it will have access to funds for minority programme making from the newly-created Broadcasting Commission which will be set up to gather and administer the public licensing fee, but just how far will NZ$55 million (US$33.5 million) stretch, especially when around half is likely to be absorbed by radio?

While political interference cannot touch the Commission's decisions over the funding of specific programmes, ministerial and parliamentary approval of the Commission's ruling committee is required. One way or another this leaves the potential for increased political interference.

Not that TVNZ is likely to lose too much sleep over the state of things. It appears that broadcaster and government are well and truly in bed together.

"If the government was serious about its desire for competitive neutrality, all channels logically should have the same local content criteria," says Barnett, of the IPDG.

However Julian Mounter continues to tell the press: "New Zealand programmes are the key to winning the ratings in New Zealand, a source of significant potential income from overseas, and our unique weapon against overseas competitors."

Although he has yet to show his hand publicly, by lobbying the government to turn TVNZ into an SOE, not only has he been able to increase management flexibility but he now has the freedom to promote commercial ventures at home and off-shore in a bolder way.

Bold statements

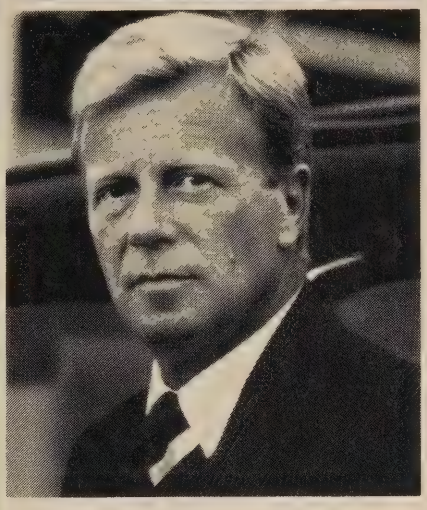
Not only does Mounter intend launching a Pacific satellite service in February/March next year but he clearly has something else on his mind when he makes bold statements such as: "All those things TVNZ has wanted to do over the last two and a half years and has been frustrated in will happen like mushrooms coming up in the early hours of the morning — whoosh — it'll be very exciting!"

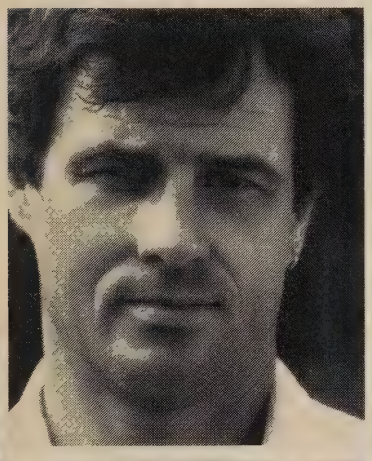
TVNZ already has strong links with the Bond Corporation — it recently concluded a deal with Bond where they share an Atlantic transponder on the duplex system, giving them 24-hour links with London and Los Angeles.

One long-term Bond Corporation strategy is known to be the establishment of a global communications network and with Bond Media's 50 per cent share in Papua New Guinea's

continued on p108 ►

AN INTERNATIONAL INTRIGUE





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TVNZ gets a free rein

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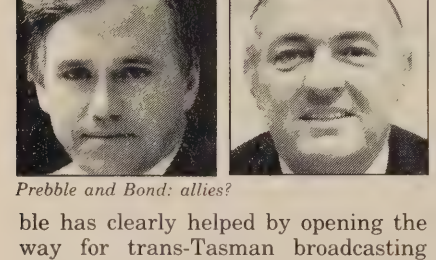
EM-TV, a 27 per cent share in Hong Kong's HK-TVB, not to mention his domination of the Australian airwaves which includes his Sky Channel narrowcasting, he is well on the way.

Broadcasting Minister Richard Prebble has clearly helped by opening the way for trans-Tasman broadcasting when he recently announced a deal which means New Zealand and Australia will be able to broadcast programmes via satellite to non-domestic subscribers. This virtually gives the Bond Corporation a free hand if it cements its TVNZ relationship further.



Prebble and Bond: allies?

By becoming an SOE, the way is also clearly open for TVNZ to set up a joint venture UHF transmission service, probably in Auckland which has the largest share of advertising revenue, and with someone like Communicado and the Lion/Nathan Corporation (TVXTRA) which are already narrowcasting to hotels.

The commencement of Sunday advertising as from April 1 next year, also goes to make an extra channel an even more attractive proposition.

In preparation for SOE status, controller of TV One Harold Anderson and key buying and programming staff from Avalon and Wellington are being moved to Auckland.

Mounter has confided to his staff that this was necessary in order to be better positioned to face competition from the coming third channel and the introduction of satellite and cable.

Avalon will be turned into a full production centre as soon as transmission moves up to Auckland, which is likely to be under two years.

"I think it is a large tool, it needs more putting through it," says Mounter.

"There will always be an Avalon but not necessarily TVNZ-owned. If there were people interested in buying shares in major production centres then that is something we would consider."

If TVNZ's Avalon were to become part of Bond Media, it could easily become the production centre of the South Pacific, so that British, American, European companies could take full advantage of the reverse seasons in News Zealand, the wide variety of locations and the relatively inexpensive production costs.

Ironically, too, the National Film Unit less than two kilometres away from Avalon is also to be sold off by the government. TVNZ admits it is interested in its "strategic assets", but because negotiations are at a delicate stage will not reveal what those particular assets are.

The NFU was created in 1941 as a government film production house to produce official information movies and travelogues, but over the years has changed substantially. It no longer caters exclusively for the state sector, nor does it deal only in film. These days it also makes corporate videos, wildlife documentaries and some dramas. And increasingly it has been serving the needs of the local film and television industry.

The NFU has also been making a more concerted effort to attract offshore film and television production companies to use its facilities. NBC is currently using the facilities for Mavin Chomsky's mini-series *Brotherhood of the Rose.* George Lucas and Disney Productions have used the Unit's facilities in the past, on *Willow* and *The Rescue,* so it already has a track record of catering for off shore production.

The NFU's manager Douglas Eckhoff is far from being downcast about it being sold off.

"It's a good opportunity. There are lots of things in a business and social sense that we have not been able to do because of the power of the government. We were always aware of spending taxpayers' money. If you take away those constraints you are left with a very different organisation.

"The level of expertise here is high. The human resources alone are enormous. I think if the NFU was taken over by the right sort of owner, great things could be done with it."

Sources in the industry say that BNCZ had the money and the desire to purchase Crawford production house in Melbourne but the then chief executive Nigel Dick was against the move.

Nigel Dick has since left the organisation leaving Mounter and his team, in the light of TVNZ becoming an SOE, a free hand to become a major production centre for Bond's satellite organisation. But Julian Mounter's background with satellite and his well-known long term vision is likely to leave him wanting more. ■

Climb every mountain

► continued from p102

disappointed with Dentsu's creative efforts. In fact they hate to deal with Dentsu but have to because it owns the lucrative advertising time." Why is creativity a problem? "Dentsu's media buying power is awesome. Tremendous amounts of time, money and manpower are expended on sales. Something has to suffer and it is creativity."

According to Kodama, creativity is not the only problem facing the Dentsu. "Lack of an international perspective is another. It's all right now while the Japanese economy is strong and domestic income rising, but Dentsu's lack of penetration in overseas markets, especially the United States, will hurt in the long run."

He also cited the conservative nature of the Japanese advertising industry. "Advertising is potentially another source of trade friction with the United States. All newspaper advertising, for example, is controlled by Japan's top 10 agencies. There's bound to be a time when the US firms come knocking on our door and I don't think we're ready to open it."

Dentsu's overseas business now accounts for a lowly seven per cent of all business, but the company has said on more than one occasion this year it wants to lift this to 20 per cent within five years. However, with the expansion of the lucrative home market, chances of achieving the target are slim. Dentsu's first major inroad into the international market was in 1981 when it tied up with Young & Rubicam to form Dentsu Young & Rubicam (DYR). This company was then incorporated in August 1987 into an international advertising network called "HDM", a three-way agreement between Dentsu, Young & Rubicam and France's Eurocom (owned by France's Havas Conseil). According to *Media International* HDM was already the world's 17th largest agency in 1987 with total billings of US$1.38 billion.

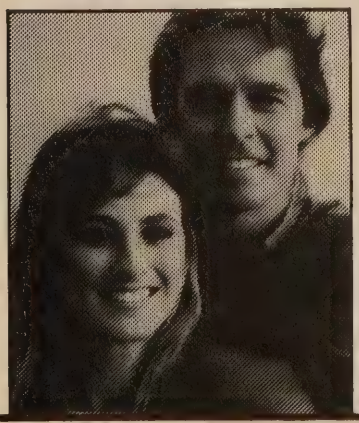
Working in the world's largest ad agency takes its toll on employees in more ways than one. For example, next time you meet a Dentsu employee, ask how many times s/he has climbed Mount Fuji. That way you'll learn how high up the corporate ladder they've climbed. A famous Dentsu tradition is the summer assault on the challenging mountain. All employees must climb Mount Fuji the first year they enter the company — and every time they are promoted thereafter. ■

TRAVEL TO PLACES NEAR AND FAR WITH . . .

THE GREAT Escape

Television's Travel Section

Hosts: Michele Russell and Bob Chandler



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Korean TV: on the right track

Gripped by Olympics fever, South Korea has a broad network of TV services bringing sports (and everything else) to its people. Maggie Fox reports.

RAPIDLY-developing South Korea is seeing fast changes in television programming. Now in the world's eye as the host of the Olympics in September, South Korea, one of Asia's "four tigers," is desperate to come across as a sophisticated yet unique nation.

A country that saw its entire network television effort literally go up in flames in the late 1950s now boasts four national networks and television sets in virtually every home.

Ravaged by the Korean War (1950-1953) and a series of coups, South Korea didn't really get on its feet until the 1970s. In 1986, its trade deficit with the rest of the world turned into a trade surplus. The 30-million-strong populace remains hardworking, with six-day weeks the norm and vacation virtually unheard-of.

Families tend to stay at home together at night, and television is becoming more and more popular. TV sets are usually left on all day long in restaurants and are even set up in Seoul's airport departure lounge.

The networks manage to cover most of the country and now broadcast for 16 hours a day in colour and, in some cases, in stereo. Some programmes are broadcast with a sub-signal that allows viewers with special TV sets to listen to an English soundtrack.

Programming is mostly home-grown, but it follows the old American format with women's shows predominating in the morning, children's in the late afternoon, and dramas at night. News fills the noon and 18.00 slots. The presence of 41,000 U-S troops is obvious with the Armed Forces Korea Network occupying a commercial channel and the American influence manages to peek through Korea's proud "hermit kingdom" culture, especially on TV.

The government-owned KBS (Korea Broadcasting System) dominates. It even owns a 65 per cent interest in its nominal rival, MBC (Munghwa Broadcasting Corporation). KBS came on-line in 1961 with two networks. In 1980 it bought up two Seoul TV stations plus its large interest in MBC.

KBS operates three network channels. KBS-1 is strong on news and public affairs. KBS-2 offers news and entertainment while KBS-3 is strictly educational and is run by the Korean Educational Development Institute.

Few Korean women work after marriage, and morning cooking, health and cultural programmes are aimed at housewives. On KBS-1, 49 per cent of programming is educational and cultural, 36 per cent news and sports and 15 per cent entertainment. KBS-2 is 47 per cent cultural and educational, 25 per cent news and sports and 28 per cent entertainment. MBC's programming resembles that of KBS-2.

News is heavily influenced by government, although with recent political changes stations have been able to branch out a little. In August, MBC news employees went on strike to demand fairer news coverage. Mornings are often dominated by Korean culture documentaries and travelogues, while music programmes stress traditional Korean music.

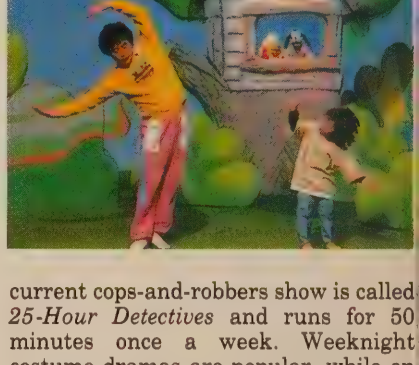
Koreans say programming is getting better. As few Koreans speak foreign languages, nearly all local programmes are produced in Korean. Those purchased abroad, mostly American, are dubbed.

At the end of this summer, South Koreans were being bombarded with specials featuring the upcoming Seoul Olympics. Wall-to-wall coverage of the September Games was planned from the moment it was announced that Seoul would host them this year.

KBS, especially, tries hard to encourage national pride, offering programmes like *A Tour of the Country* which shows scenic and historical sites, *TV Art Museum* which features local artists and their works and *Yester-year Song* which spotlights old hits by old Korean singers.

Drama shows are mostly in the soap-opera vein. Heavily-breathing heroines overcoming obstacles seem to be popular. *The Land*, which runs for an hour twice a week, is based on a novel set in feudal Korea.

Sunrise Hill is described by KBS as "the heartwarming story of a simple, hardworking farming community". The current cops-and-robbers show is called *25-Hour Detectives* and runs for 50 minutes once a week. Weeknight costume dramas are popular, while on Sunday nights slapstick comedy shows prevail.



(Above) 'Sunrise Hill' and (below) 'TV Kindergarten'.

Variety shows include *Show Express* on primetime Saturday nights. It features local pop singers. Song-and-dance extravaganzas are frequent, too – after focusing on traditional Korean music and dance.

Children's programmes are mostly educational. TV Kindergarten airs for 25 minutes, 6 days a week and tries to teach pre-school children basic reading and arithmetic.

Once-a-week specials include *National Children's Song Festival* and *Delightful Thursday* which bring schoolchildren to the KBS studio to perform. KBS produces one hour a day of animated cartoons for children.

KBS employs 5182 staff, most of them in Seoul. Its budget for 1987 was US$ 348.1 million. Programme production spending was 30 per cent or US$104.8 million. Another 32 per cent, US$110.5 million, went to Olympic preparation, so the budget figures are inflated.

VCRs are popular in part because South Korea manufactures them. Video rental stores are common in Seoul. ■

A DAY'S TV: KOREA
The daily line-up for Monday, August 21, 1988

AFKN

06.00 CNN News
07.00 CBS Sunday Morning *(tape-delayed)*
08.35 Sesame Street
09.30 It Figures *(Exercise)*
10.00 Marcus Welby
11.00 Christian Science Monitor *(news, Public Affairs)*
11.30 Washington Week in Review *(news)*
12.00 This Week With David Brinkley *(ABC-tape delay)*
12.15 America's Top Ten
13.30 The Odd Couple
14.00 Motorweek
14.30 Showbiz Today
14.50 Guiding Light
15.30 General Hospital
16.15 Phil Donahue
17.05 Entertainment Tonight
17.30 Jeopardy
17.55 Community Calendar *(locally-produced)*
18.00 AFKN News *(CNN plus local)*
19.00 Family Ties
19.30 Sports
20.20 Movie
22.00 CNN/AFKN News
23.00 David Letterman
(signoff varies – second late movie runs Fridays and Saturdays)

KBS-1

0.6.00 News
06.05 Developing rural Villages (Public affairs)
06.25 Sports Panorama
06.45 News
07.40 Hometown of Musical Classics *(Public affairs)*
07.45 Around-the-Nation Trips *(Public affairs)*
08.05 TV Kindergarten
08.30 Home Journal
09.25 Home Cooking
09.45 News

16.00 News
16.10 TV Kindergarten
16.35 Cartoon
17.05 News
17.10 Living Encyclopedia
18.00 Olympic Special
19.00 Wide Information 700 *(Public affairs and News)*
19.45 World Is One *(Public affairs)*
19.50 Olympic Torch Special
20.10 Sunrise Hills *(Costume serial)*
21.00 Main News
21.50 Bliss *(serial)*
22.20 Old Songs
23.10 News
23.55 Meditation

KBS-2

06.00 Japanese Conversation
06.20 Live Action English
06.40 Health programme
07.00 Nation Now *(news, public affairs)*
08.40 Provincial Flavours *(documentary)*
08.50 TV Encyclopedia *(documentary)*
signoff
16.00 Olympiad
16.50 Road to Seoul *(documentary)*
17.30 Children's Programme
18.35 Dog of Flanders *(children's)*
19.05 Quiz Adventure *(adult quiz show)*
19.55 News
20.00 Comedy Highway
20.50 Sports show
21.20 Heaven *(serial)*
21.50 A-Commandos *(action)*
22.40 News
23.00 Affectionate Art Songs *(documentary)*
23.05 Let's Meet at 11 O'clock *(talk)*
23.55 Weather and Life
00.00 Documentary Theatre

06.00 News
06.10 English lesson
06.30 Studio 88
07.00 News
07.40 TV kindergarten
08.05 Morning Show
09.00 Cooking
09.25 Quiz Games on Health
09.45 Living News
sign off
16.00 News
16.10 Olympic Events
17.05 Torrae and Tturi *(children's cartoon)*
18.00 Belle et Sebastien *(children's)*
18.30 Puppet Theatre
18.55 News *(Bilingual English and Korean)*
19.10 Viva! Youth
20.00 Pop Song Video
20.05 Human Documentary
21.00 Main News
21.50 Summer Special
22.50 Sports News
22.55 Run Toward Seoul
23.15 Olympic Documentary
00.25 Concert for Youths *(broadcast in stereo)*

Facing up to hot topics

India's broadcasting monopoly is beginning to shake off its formal, pro-government image — but there is still a long way to go, reports B.C. Perera.

A WHIFF of *Glasnost* has been wafting recently through the studios of state-controlled Doordarshan – the Indian TV system, forcing bored Indian viewers to have a second look.

Although Prime Minister Rajiv Gandhi and his cabinet colleagues continue to get top billing in the news bulletins each night, the opposition political leaders, previously almost completely ignored are now getting a few slots too, and their mildly critical views are also coming on TV.

What television in India longed for and failed to get in over 20 years of existence was credibility with the viewers. It now appears to be bending over backwards to achieve that by allowing controversial topics, sometimes even at primetime.

Some time ago, Doordarshan surprisingly aired a two-part series on the politically "hot" Bofors arms deal, a topic that has stayed in the newspaper headlines for over a year, with allegations that the Swedish company paid kickbacks to Indian politicians and bureaucrats to win the deal against stiff competition from other European manufacturers.

The monopoly medium is now working for a new image by broadcasting formerly-taboo subjects such as the brutal side of the Indian Peace Keeping force (IPKF) in Sri Lanka; a profile on Sikh terrorism in Punjab; and the festering Gorkhaland issue.

Vinod Dua, who produced the Bofors telecast said, "I was surprised myself. There were a few changes, but no harrassment like there used to be before." Opposition member of Parliament Jagit Aurora commented, "I am not yet ready to give Doordarshan a clean sheet. But, it is certainly better than before."

Some sort of a milestone was reached in July when TV showed how paramilitary forces flushed out Sikh extremists from inside the Golden Temple. A media commentator N.L.Chawla said, "For the first time, Doordarshan is covering subjects it used to shy away from."

There has been a perceptable change in television news set-up since Rajiv Gandhi came to power in 1984. He and his "computer boys" realised the enormous potential and reach of the medium, in a country where two out of three people are illiterate.

Under Ghandhi's urging, Doordarshan started a fortnightly programme called *Janavani* (People's Voice), in which the ordinary people were allowed to ask questions from ministers on various subjects – even though the questions were not very harsh! It was reported that Gandhi used to watch video tapes of *Janavani* to know how familiar his cabinet colleagues were with their allocated portfolios.

The mass circulation English daily, *Indian Express*, said "What we see on television today is still (government) propaganda, but done in an exceedingly subtle and sophisticated format."

Bhaskar Ghosh, director general of Doordarshan, commented, "There is no hidden censor. I see no prejudices."

However, there is still some way to go; the show has been yanked off the air, with no explanations given.

Sashi Kumar of Press Trust of India (PTI) said, "The government sees TV as a propaganda tool. Let us have no illusions about that. Within that (perimeter) it demarcates areas where credibility can be demonstrated and allows some manoevrability." ■

Governments got it wrong

In many third world countries where TV began later than in the west, it is difficult to predict how fast and in what direction it will develop. B.C. Perera explains the unique situation in Sri Lanka.

THE FIRST, unsuccessful, proposal to start television in Sri Lanka was mooted in 1954 at the time of Prime Minister Sir John Kotalawala. For the next 20 years, though further proposals were made, there was little progress.

But from the late seventies on, the rapid growth of TV showed how far governments had misjudged the needs of the people.

Shortly after the present United National Party government came to power in 1977, the talk of active television in Sri Lanka began in earnest. Shan Wickremasinghe, brother of Education, Youth Affairs and Employment Minister Ranil Wickremasinghe, and a UK-qualified TV engineer, moved ahead to start a TV station. A limited service began in 1976, during the Non Aligned Summit Conference, although previous applications had been rejected. One year later, Wickremasinghe, in partnership with his cousin Anil Wijewardene and Pacific Communications of Los Angeles, founded the Independent Television Networks (ITN). Although the government called for other applications too, the trio were given the green light despite a counter-tender from the Japanese government.

The first TV service was limited to a radius of only 15 miles of the capital, Colombo, and was started in a state of unpreparedness on April 13, 1979. The plot of land at Pannipitiya near Colombo was hastily arranged and the antennae tower 145 feet high was completed only on the morning of the launch. Pre-recorded TV programmes were broadcast and the system appeared to falter when about three months later the three shareholders fell out over some business differences, and the ITN looked almost doomed. On June 5, 1979 the government took it over and appointed DTL Guruge, the Director General of the Sri Lanka Broadcasting Corporation (SLBC) as the Competent Authority.

Construction

The Rupavahini or SLRC, meanwhile, was getting ready with its island-wide system, with the construction of the National Rupavahini Centre in Independence Square, Colombo and the transmission centre at the Pidurutalagala (Pedro) peak, at 8,282 feet the highest peak in the island. A former civil servant M J Perera was appointed the Chairman and Dr Anura Goonesekera became the Director General.

From the commencement of TV in Sri Lanka, the audiences wanted it to be an instrument of entertainment. In fact the telecasting of Sinhala and Tamil films made it the foremost attraction to people. An early opinion poll said that the vast majority of the people bought TV sets to see Sinhala films at home. But, this could not last; after massive protests by the film industry and the exhibition trade, the government ordered Rupavahini to halt the telecast of Sinhala, Tamil and Hindi films. It was then that the audiences began looking for TV dramas as the main entertainment source on TV.

Local programme production has since run into trouble, because of high costs. Although by foreign standards Sri Lankan costs were very small, for Sri Lanka TV producers, without any foreign markets to spread their costs, the costs of tele productions were too high. In contrast, well-produced American programmes are entering the market increasingly. Without exception, in English-educated urban areas as well as the remotest villages, American programmes such as *Knight Rider, Dynasty, Miami Vice, North and South* and top musical programmes have become hits.

At the outset of SLRC, the intention was to gradually reduce foreign programmes to around 15 per cent of the total programming time, but in fact foreign programming content has gradually increased from 41.1 per cent in 1983 to 45.7 per cent currently. Local programmes have dropped correspondingly. The reason attributed to this is

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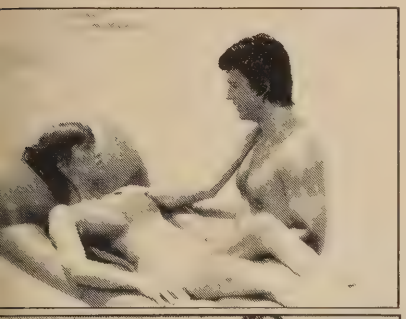
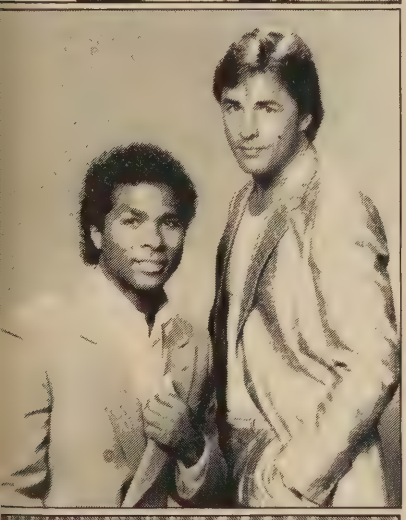
New channel as imports drop

Jay Adair reports from Manila where broadcast TV is highly competitive — and so is the battle for the best foreign programming.





From the top: 'Dallas', 'Knots' Landing', 'Miami Vice', 'Moonlighting'.

LESS than two years ago the entire world watched with wonder the fall of President Marcos and the ascendancy of Madam President Aquino in one of history's most dramatic moments. But what few knew then or even now is that there has been a more subtle, less dramatic revolution ongoing before 1986 and still continuing today: the quiet, but important transition within the television programming system that serves this vast island archipelago of 56 million people, approximately 10 million of whom live in Manila.

Television dates back to the 1950's, and today Filipinos enjoy offerings on five stations — all based in Metro Manila.

Channels 2, 7, 9, and 13 are all privately owned. Only TV 4 — People's Television — is government owned. Each is competitively programmed to sign-on as early as 08:30 and telecast throughout the evening until after midnight on weekdays. Weekend hours are even longer — 07.00-01.00.

The programming emphasis is on block buster movies and action adventure series. Not surprisingly, most of its foreign fare comes from its distant neighbour across the Pacific, the US.

A quick perusual through today's *TV Guide* would confirm a profusion of offerings including *Miami Vice, Dream Girls, Golden Girls, Dallas, Knots Landing, Airwolf, Moonlighting, CBS 60 Minutes* and features films.

Time-brokers buy programmes

But, whereas just a few years ago — the entire broadcast day would closely resemble a typical American station, the overall picture has changed — slowly, deliberately, and noticeably.

Eric Conrad, Managing Director of Intel Ltd in Bangkok, explains: "Five years ago, stations were running 70 per cent foreign programmes. Today, it is closer to 30 per cent — with the balance in local production. The shift does not represent anything negative about foreign fare, but a new emphasis on local production."

But there are a few oddities that separate and distinguish the Philippines from some of the more traditional markets in North America and Europe. For instance, each station predictably programmes prime time itself. But, not necessarily fringe times — both early and late. Much of that programming is supplied by block time buyers. Sometimes they make an outright air purchase on the station. Other times a joint venture revenue sharing relationship with the station develops. Hence, foreign and local suppliers often find time brokers possible customers for their programmes in addition to the stations.

The Philippines is unique in one further area: although all stations broadcast in colour utilising the NTSC 525 line system, it's estimated that 4 million TV sets are "married" to nearly 2 million video tape recorders. What's so unusual is that the Philippines are one of the few countries in the world where the Betamax is the standard system of choice. Reportedly, Betamax enjoys over a 90 per cent share of the market, mostly used for rentals as opposed to recording off-air.

Overall there are more similarities than differences with their worldwide brethren, not the least of which is advertising. All stations have an aggressive marketing/sales division that make the regular calls to local, national, and international agenices and clients. Growth was temporarily interrupted during the pre and post revolution turbulence, but has resumed handsomely this past year. However, the competitive market place is expected to heatup markedly in 1989 when Manila gets its sixth station – Channel 5.

TV 5 Managing Director, Edward Tan, has been one of the largest block time buyers in the Philippines, and is well respected within programming circles. He confirmed that the license has already been issued by the Aquino Government, and that the purchase of all new "state of the art" equipment should be concluded by the end of 1988. Advertising pre-sales and programming strategy will begin in earnest in the first quarter of '89. He expects TV 5 to be fully operational sometime in the third quarter. Respected sources advised that he had already purchased a number of foreign programmes, primarily American series.

It would seem that the Philippines will continue to establish its own production capabilities, to try to re-enforce their national identity. But, whether the programmes are broadcast in the Filipino national tongue of Tagalog or in English (widely spoken throughout the country). Western suppliers of foreign productions can be reassured there will still be a demand for their programmes on the Filipino TV viewing menu. ■

Growth needed for island cable net

DEEP in the Pacific Ocean, surrounded by the unpredictable South China Sea, Philippine Sea, Sulu Sea and Celebes Sea, lies the 7,107 islands of the famed archipelago known as The Philippines.

With a land mass of over 300,000 square kilometers and a total coastline of nearly 34,500 kilometres – twice the size of Greece – the Philippines is no small country. And despite the euphoria immediately following the ascendancy of the Aquino Administration, all is not perfect in this beautiful tropical paradise. At least not in cable television.

The little-known cable television system has in fact, existed for nearly 10 years. Not many people know of it, and even fewer support it.

Under the able direction of General Manager, Leonardo A Samson, Sining Makulay, Inc. – Cable Television Manila – sports a full day of cablecasting commencing at 09.00 to midnight seven days a week. The format resembles that of a traditional 1960's or 70's US independent station with dated half hour sit-coms, aerobics, feature films, late night adventure-action hours, and traditional sci-fi horror programmes.

The Philippines' little-used cable network has the programmes — but hardly any viewers, reports Jay Adair.

All of the product comes from overseas, not surprisingly, mostly from the US.

Cable Television Manila actually carries two other channels in addition to the main vehicle, The Entertainment Channel: one features Music Video which is primarily composed of old video clips provided free by the record companies (1980-1985 vintage).

The second is called the Chinese Channel which programmes Chinese language movies and serials primarily from Hong Kong and to a lesser extent, Taiwan.

Wants to upgrade

General Manager Samson, would like to upgrade all three cable channels — especially The Entertainment Channel. He indicated, "block-buster features and sports programmes are the ultimate goal" but, acknowledges the current fare to be a far cry from the dream.

Fortunately Cable Television Manila is blessed with a solid, good quality transmission system. The original cable lines laid nearly 10 years ago still offer a remarkably clear picture. But, the real problem to upgrading and obtaining fresh programming lies in the economics of the system. There are just too few subscribers paying too little to support the venture. During the Marcos heydays of the 70's, the system boasted 2,500 subscribers. Today, the base has been reduced to a scant 1,500 — all within the Makati-Metro Manila area.

Revenues are further compromised by an embarrassingly low fee system. Each home pays a modest 80 pesos a month (less than US$1.00). And although cable is under the same type of government regulation and censorship as the four off-air TV stations, it does not enjoy the option of soliciting advertising.

Typical line-up

09:00	THE NEW ED ALLEN SHOW
09:30	AEROBICISE
10:00	EMBASSY FILM FEATURE
10:30	YOUNG CHEF
11:00	MOVIE: Streets of LA
17:30	VIDEO COMICS
18:00	MOVIE: Muppet Movie
18.30	MOVIE: Private Popsicle
22.30	LATE NIGHT MOVIE: The Howling

Since most of the hook-ups were private homes, it would seem that an ambitious assault on most of the commercial hotel outlets might be worthwhile. Unfortunately, that path is clouded over the ownership of so many of the properties themselves after the fall of President Marcos in 1986. A case in point is the powerful and well connected Benedicto Family which originally owned the cable television system. They also owned the popular Holiday Inn within the system's servicing footprint. When Marcos abdicated many of his close associates followed — including the Benedicto family who now live in Los Angeles.

Undaunted, GM Samson recognises the reality of the situation and the enormity of the problem. Whether he or anyone else is courageous enough and clever enough to forge a solution may be ultimately problematical. ■

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Governments wrong

► continued from p112

that the sponsors of programmes find it more effective to sponsor a well produced, technically perfect programme with internationally known stars than a local programme, which while lacking these advantages, still costs more. The content also appeals, — while the SLRC is very strict on sex content, it is rather permissive in violence in foreign programmes.

Local programme producers are gradually facing another problem: the audience is becoming very choosy about local fare, comparing it with the well-produced imported programmes.

Recently G D L Perera, one of the film directors who engineered the "New Wave" of the late sixties in Sri Lanka, and is now settled in London, made a TV series called *Rata Giya Aththo* (Those Gone Abroad). It showed Sri Lankans who have settled in a foreign country trying to assimilate themselves into the foreign Western culture and their values. The series received unprecedented reception among the TV audiences. Not only did the series evoke much interest but it helped spawn many tele-serials about the lives of the people here, the influence of the earnings of those working in the Middle East, and how they try to fit into society after they returned.

Shift to 'real news'

A comparison of the local and foreign news on TV indicated contrasting styles of news presentation. A typical local news show recently consisted of 20.6 per cent "spontaneous events" as against 79.6 per cent of events which had been pre-planned. An effort to shift the balance in favour of reporting more "real news" has met with some limited success. It was also noted that in the local news content the portrayal of government personalities was relatively high. Of the foreign news stories, 44 per cent were in relation to Western Europe; 10.7 per cent were of the Soviet Block, while only eight per cent were of the Asian countries.

This discriminatory reportage of foreign news stories has subsequently been rectified to an appreciable extent with the introduciton of Asiavision News Exchange Service. Now SLRC gives its audience a bigger dose of news from the neighbouring countries, although most is what can be termed "official" news, which show mostly government leaders doing government work.

Television in Sri Lanka has taken firm roots in the villages over the last six years. A number of rural based TV programmes has shown this beyond doubt. Sri Lanka appears to be a model of how TV has penetrated the rural life in the third world and influenced the people in a way entirely different from that expected by Western observers.

Sri Lanka's pastoral setting has been described by many visitors as idyllic reverie of unsurpassed beauty. This setting along with traditional folk customs and the impressive harmony between the rural folk and their environment was the subject of the television documentary called *Going Back to the Village*. This programme and others like it made environment preservation a very easy task indeed.

Another recent survey showed that the viewers here would like to have more varied TV fare, whether local or imported. Some inroads are being made by Japanese television programmes dubbed in English. One such programme much appreciated was *Oshin*. This has brought in several other Japanese programmes.

In Sri Lanka, being a multi religious and multi-ethnic society, a balanced TV schedule is a primary need. And in judging its needs, the west should avoid using the stereotyped standards it has set for third world countries. When preparations were being made to launch national TV, a United Nations expert was commissioned to do a feasibility report. This said that in the first year of television, Sri Lanka would have around 6,000 TV sets and thereafter it would grow at the rate of 10,000 sets a year. Had his findings been accurate Sri Lanka would have 60,000 TV sets by now. In fact, last year there were nearly 750,000 TV sets in use. Observers believe that Sri Lanka will end 1989 with 1 million TV sets, one of the highest for any third world country. ■

Taking on the video pirates

In a country where video piracy is regarded as normal, setting up a legitimate video rental business is no easy matter, reports B.C. Perera.

'LAB' has become synonymous with video and television programming in Sri Lanka. The Chairman of Larnas Ltd., L.A.B. Perera, nicknamed "Lab," has travelled a long way to reach the top of the video and TV programming business in Sri Lanka.

With a long association with the leading newspaper groups here, *The Times of Ceylon* and the *Daily News*, Perera was among the pioneers of professional public relationship in state corporations.

From PR work, LAB got into the big business of Middle East job placement when there was a massive demand for workers from this part of the world. His company Lagodan Ltd, formed in the mid seventies, for ME recruitment still continues in that field, but Perera has put more and more emphasis on the video and TV programming export and import business and justifies his emphasis saying:

"That is where the money is in the future. Just now the trend for Third World countries such as Sri Lanka is to import sophisticated TV programming from the developed world. But the next decade will see a trend from here to there and we must be prepared for it, now."

Shortly after forming the company Larnas, Perera applied to the top US majors such as MGM, Universal and Paramount as well Thorn EMI, London Weekend TV and several other independents and secured video rights to several shows. This amazed many in the business circles in Colombo, because he had ventured into video pirates' jungle. His company is Sri Lanka's only legitimate video agency, with licences granted by the film companies to rent and sell video films legally. There are over 1,500 illegal video parlours in the island.

His gamble appeared to be paying off. The Motion Picture Association of America telexed him last month authorising him to prosecute, as the agent of those companies in the MPAA, all those pirates who are infringing the copyright laws of the country. The MPAA said that it is backing Larnas in these efforts. In Sri Lanka, Perera is spearheading the campaign for the eradication of video piracy.

Video tapes without the cassette are smuggled *en masse* into Sri Lanka

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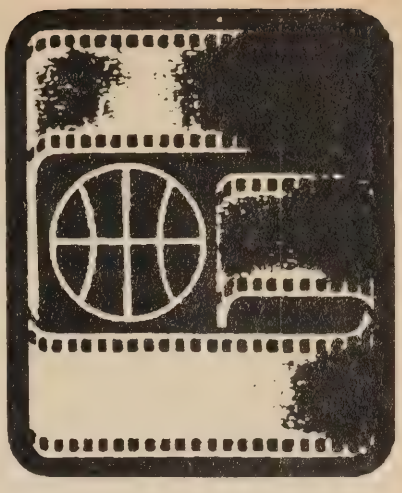


اول سوق للافلام السينمائية والتليفزيونية وافلام الفيديو يقام في اطار مهرجان القاهرة السينمائي الدولي الثاني عشر (المنعقد في الفترة من ٥ ـ ١٤ ديسمبر ١٩٨٨) .

سيحضر سوق الفيلم المسؤولون عن بيع وشراء الافلام في معظم الدول العربية والعديد من الدول في كافة انحاء العالم . وسوف يقام السوق في فندق سميراميس انتركونتنتال (الذي ينظم فيه المهرجان) ، حيث سيخصص طابق كامل له تتوفر به غرف للعرض السينمائي .

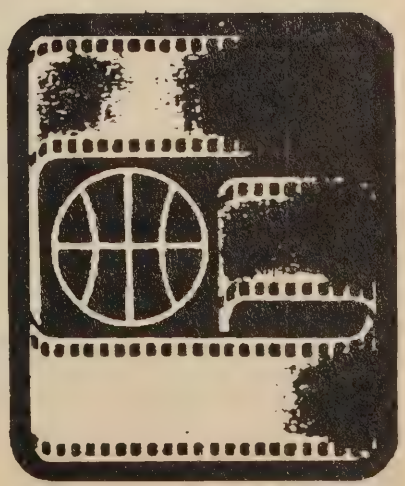
للحصول على المزيد من المعلومات رجاء الاتصال بمهرجان القاهرة السينمائي : ١٧ شارع قصر النيل القاهرة ـ تلكس : ٢١٧٨١ سيف يو إن ، فاكس : ٣٩٣٨٩٧٩ ، تليفون : ٣٩٢٣٥٦٢ ـ ٣٩٢٣٩٦٢ ٣٩٣٣٨٣٢ ـ ٣٩٣٨٩٧٩ .

مهرجان القاهرة السينمائي الدولي

CAIRO INTERNATIONAL FILM FESTIVAL

سوق الأفلام

FILM MARKET'S Regulations



First Film Market for features, TV films and Video in the frame of 12th Cairo International Film Festival (Dec. 5-14, 1988).

The Market will be attended by buyers and sellers from Majority of Arab countries and many countries from all over the world. The Film Market will take place at Semiramis Intercontinental Hotel (where the Festival is organized). A complete floor with screening rooms will be available.

For further information, contact Cairo Filmfest.: 17 Kasr El Nil St. Cairo — Telex No 21781 CIFF UN. Fax: 3938979 Tel.: 3923562-3923962-3933832-3938979.

Cable in Israel in 12 months

IT FINALLY seems to be happening in Israel. The first franchises for cable television have been awarded and the winners talk of being "on the air" in about 12 months' time.

The chairman of the cable broadcasting council, David Harnik, promises to decide all the cable franchises by the end of this year, covering 31 separate areas.

During September, the government called for tenders for a satellite pay-TV service although cynics doubt whether there will be any real takers.

The other plan is for a commercial terrestrial channel. An experimental channel is already broadcasting to prepare the way for commercial services but a final decision got lost in the political struggle inside Israel's coalition government.

No final decision is expected until well after the elections on November 1, but the current proposal is to lease one day only to each franchise holder (probably a production company) on the commercial channel.

So Israel's rather unique cable plan clearly will lead the way out of 20 years of domination by public service broadcasting. For most Israelis, hurrying off to the video shops to supplement what they see as the limited offerings of Israeli TV and educational TV, it can't come soon enough.

It is belief in this kind of demand that inspires those now energetically seeking the franchise licences.

Big players are gathering around the cable TV pot, which is now in sight.

Together with leading industrial, newspaper and financial interests in Israel, there are also a number of foreign major companies willing to invest in Israeli cables. A number of American and European cable groups are believed to be involved in applications yet to come, with Home Box Office believed to be among them.

United Cable the giant US Multi System Operator is linked with Israel's Discount Bank and is expected to receive a franchise in the next lot to be announced.

One of Israel's industrial giants, Koor, currently experiencing serious financial problems, is linked with Rediffusion of Switzerland in another application expected to succeed. Franchises already announced include Cable Communications Network, a group of foreign and local investors, including the Ma'ariv newspaper entity, in which British press baron, Robert Maxwell, recently acquired a 25 per cent interest.

But Maxwell, on a brief visit to Israel, was careful to say that he had been invited into Ma'ariv and stressed his Zionist loyalties as one reason for being here rather than any great desire to be in Israeli cable. In fact, he sounded a warning note about the slow development of cable in Britain.

Cable Communications Network has the franchises for Bat Yam, a crowded residential area south of Tel Aviv and for Kiryat Shmone, a remote community near the Lebanese border.

This reflects the policy of the Cable Council of persuading the cable companies to take on rich areas mixed with remote development areas.

Another company, Golden Channels, whose backers include the prominent electronic manufacturer, Iadiran, together with the Yediot Aharanot newspaper, has got the Petah Tikva area just outside Tel Aviv.

The third franchise holder, Israel Cable Systems, a group of mainly American investors, has won Beersheba, a desert area in the south.

Thus, Golden Channels is expected to have another more remote area while Israel Cable Systems is confident of picking up one of the more prosperous inner city areas.

The Cable Broadcasting Council's David Harnick told *TV World* that there is no limit on the number of franchises a company might have under the law but he expected that five would probably prove to be the practical limit. It therefore seems likely that there will be about seven or eight companies controlling cable in Israel.

Obviously, Israel needs foreign interest to raise the necessary capital. Harnik says that about US$500 million will be needed to set up the infrastructure, as the franchise winners have to provide the cables as well as the studios and broadcasting facilities. The cost of each franchise area will range between US$15-20 million with higher costs for digging up established urban areas like Jerusalem and Tel Aviv compared with more open rural and desert areas.

For example, Jay Wall, managing director of Israel Cable Systems, expects to spend only about US$12 million to set up the Beersheba franchise, even though it includes microwave link to two nearby centres, Arad and Dimona. It also has a larger population, including 55,000 households, compared with the average franchise areas of 42,000 households. But the sandy, undeveloped nature of the area should make cable laying fairly inexpensive.

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WHAT WILL THEY WATCH?

Although a complete viewing schedule is still a long way off, Israeli cable subscribers are likely to be able to choose from the following services on the 24 available channels:

- **Two Israeli government channels.**
- **The commercial channel (if it comes about — see main article).**
- **Two services from neighbouring Jordan.**
- **Various American satellite services (depending on the area).**
- **Various European satellite services (depending on the area).**
- **Two channels from the USSR.**
- **Services from ArabSat.**
- **Turkish television (depending on the area).**
- **Various local services (depending on the area).**

There are 4.2 million people in Israel.
The national language is Hebrew, but many other languages and cultural backgrounds are represented. English is fairly widely spoken in the cities.

Shows of independence

How has television fared in Zimbabwe since the transition to majority rule in 1980? Vaughan O'Grady reports.

"IN THE beginning it was a very simple, straightforward operation, with one studio, one control room, a few low band machines, a couple of high band machines and that was just about it. It was quite rudimentary."

Eight years on, the television station of which Temba C. Bassoppo-Moyo is senior controller of programmes has increased output, widened coverage, brought in colour and a second station, regularly presents live outside broadcasts and even sells internationally when the BBC used its film of the 1985/86 African golf tour.

Television has come a long way in Zimbabwe from the days when it was, as Bassoppo-Moyo puts it, "a luxury item for a few whites who could afford to buy television sets." After Independence in 1980, there was probably no choice in the matter. Suddenly the country's black majority had ceased to be second-class citizens and television would have to entertain and reflect the aspirations of a vastly expanded potential audience.

This was by no means easy at the outset. The most immediate problem was one of finding expertise — made worse when many experienced white people left the broadcasting corporation and, says Bassoppo-Moyo, "the most unfortunate part of it was the technical operations area, the engineers and people working in the studio . . . a great many of them left, almost en masse."

Fortunately for Zimbabwean television, there was alternative expertise available. Some of the new staff had made the best of having to avoid the attentions of the former Rhodesian authorities, training and working elsewhere. Bassoppo-Moyo himself worked for WSTM TV in Syracuse New York. "Other people," he adds, "came to broadcasting as ex-combatants (in the pre-Independence war) who had worked for the Liberation Forces Network in Mozambique."

Still others had picked up experience at home as cameramen or technicians in advertising agencies or with visiting film companies needing gaffers or grips. "We were lucky in that there was a small core of people already established within the broadcasting community to act as a base for us to begin our operations."

Bassoppo-Moyo: wants to increase airtime.

Even so, for many at the time it was, as a former employee of the Zimbabwe Broadcasting Corporation remarked, a matter of making the transition from "shooting with a gun to shooting with a camera."

It was after a year that the station got its first boost, with a consignment of equipment from France.

The first live broadcast was horse racing (still popular) in 1983 and moves were also made early on to establish bureaux and gather news outside Harare, notably in the second largest city, Bulawayo, in the south west of the country, an area where the vernacular language, Ndebele, spoken by about 20 per cent of the population, is more prevalent.

"From shooting with guns to shooting with cameras . . ."

As the schedule indicates, (see over) TV 1 transmissions differ slightly in Bulawayo from those coming out of Harare. It was seen as important, too, to "diversify our programming to cover also the rural areas and almost all the parts of the country where normally television crews would not go; that covered not just programming as such but even news and current affairs departments and so forth."

Another aim was to encourage local programming. Foreign shows cannot be eliminated entirely of course; *Dallas, Dynasty, Falcon Crest,* foreign sport and various comedies such as *Love Thy Neighbour* enjoy great popularity and some attract preferred sponsorship which makes up much of the advertising revenue earned by Zimbabwean TV.

Also, Bassoppo-Moyo points out, "the whole impetus was to have quality programming rather than simply replacing international programmes for the sake of replacing programmes." At present, there is a fair amount of local output, both diverse and popular, including the local-language drama *Mukadoto,* news, documentaries, a face-the-press style programme called *The Nation,* local sport and a music programme, *Mvengemvenge,* that has run since Independence and showcases traditional Zimbabwean music as well as more popular artists like Thomas Mapfumo or the Bhundu Boys. The present split is almost 50-50 between local and foreign programming.

'Local' does not necessarily mean vernacular: Shona and Ndebele are best represented on radio where they and other local languages share a radio station and, in any case, as Bassoppo-Moyo points out, "English is our official language, so if something is in the vernacular, we always encourage our producers to subtitle it" (although this applies at present mainly to sound bites in news and documentaries rather than drama).

Output then is quite impressive — but not cheap. "We are supposed basically to take care of ourselves, but once in a while the government does grant us some money." Overheads are tight and TV2, the new second station with a stronger emphasis on documentaries and information than TV1 is a sort of public service which is not permitted to advertise but makes

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Shows of independence

► continued from p119

great demands on manpower and equipment: "It's an expensive exercise on its own."

Another problem in a country that, despite the highly-developed urban areas, has a mainly rural population, is estimating viewers. "We have sets in different parts of the country where people can have communal viewing. I wouldn't be able to give you numbers because even in our urban situation it's rare to say that a television set is shared by mum and dad and the kids; in some cases you could have multiple viewership of families within a family. The guy next door could have his kids go round to view programmes. Nevertheless, one could generalise from the number of sets in the country estimated at over 150,000 (out of a population nearing nine million) . . . perhaps one could say that at least half a million people are watching TV at one time or another."

There are, of course, the usual irritations for landlocked countries of spillover transmissions in border areas, to and from Zambia and South Africa, for example, where "there are some people who record some of our movies which are not allowed to be shown in South Africa. They record them for video clubs and so on."

But the main worries at the moment are financial and technological. "Technology changes monthly. It makes it more difficult for us to obtain the foreign currency to buy high-tech equipment, set up studios and other facilities that may be required."

Bassoppo-Mayo cites the problems likely to result from advances such as high definition TV when his stations are still working on 625 lines.

ZBC: Schedule: Thursday, September 8, 1988

HARARE	BULAWAYO	TV2
16.48 Funny Company	**16.15** Funny Company (I'm Your Friend)	**16.54** Czechoslovak Cartoons (Lardock And Crunch)
16.52 Sebastian The Incredible Drawing Dog	**16.19** Sebastian The Incredible Drawing Dog	**17.00** Magic
16.58 Choppy And The Princess	**16.25** Space Academy	**17.05** Champion And A Child (Deep Sea Diving)
17.23 Rainbow (Body Costumes)	**16.50** Rainbow (Living Together)	**17.32** Rainbow
17.38 Teen Scene	**17.05** TeenScene	**17.47** Romanian Documentary
18.05 News (English/Shona/Ndebele)	**17.35** News (English/Shona/Ndebele)	**18.06** Cable Cook
18.20 Crossbow	**17.50** Crossbow	**18.26** Health
18.45 Mvengemvenge (Zimbabwean music)	**18.15** 'A' Team	**18.37** News (English/Shona/Ndebele)
19.45 Main News and Weather	**19.10** Music Makers	**18.52** Guest Of The Week
20.25 World Sport Special	**19.45** Main News and Weather	**19.22** 3-2-1 Contact
20.55 Amen (The Morning After)	**20.25** World Sport Special	**19.49** World Alive
21.25 Santa Barbara	**20.55** Amen (Courtship Of Bess Richards)	**20.13** Music
22.15 Mannix (The Danfor File)	**21.25** Santa Barbara	**20.36** Your Living Body
23.05 News (English/Shona/Ndebele)	**22.15** Mannix (To Quote A Dead Man)	**21.00** Main News and Weather
23.20 Epilogue/National Anthem/Close	**23.05** News (English)	**21.32** Horizon (Fight To Be Male)
	23.10 Epilogue/National Anthem/Close	**22.20** News (English/Shona/Ndebele)
		22.35 Epilogue/National Anthem/Close

Zimbabwe Broadcasting Corporation: come a long way in eight years.

US equipment deal

One should not forget that Zimbabwe suffers the problems of many developing countries, notably the lack of foreign exchange and the difficulties of finding spare parts, let alone new equipment in a country where, it is said, you could sell a Mercedes and buy a house with only half the proceeds . . . For ZBC a useful — probably essential — breathing space is provided by a deal with Ampex of the US, through which old equipment is refurbished for a limited fee.

Seen in the light of such constraints, ZBC's televisual advances are pretty impressive and Temba Bassoppo-Moyo's fairly modest wish, "I would hope that, given the amount of money required, we would continue increasing our time on air," might be seen as a desire to consolidate the gains of the past eight years.

At the time of this interview, Zimbabwe's television service had just finished its coverage of the papal tour, including live coverage of Masses in Harare and Bulawayo. The event was attended — and reported on — by both black and white Zimbabweans, something highly unlikely only 10 years ago when, as one former broadcaster joked, the only reason that black and white could be called equal on TV was because that was the only sort of TV you could get. ■

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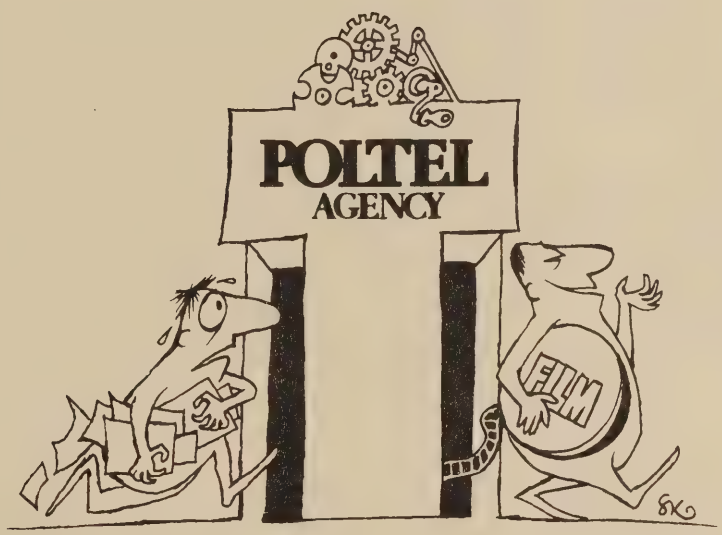

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Taking on video pirates

► continued from p116

almost every day. In Sri Lanka the tape is put onto a cassette, and in the suburbs of Colombo video-copying factories go into action. Within 24 hours thousands of pirated cassettes are ready for "markets" all over Asia ranging from India to Singapore. The government of Sri Lanka appointed Perera to chair a three-person committee to recommend amendments to the existing Intellectual Property Law to safeguard the copyright of works of art, which include cinema.

Sovexportfilm, the Soviet movie exporter, was quick to notice the potential of LAB's outfit. He was invited to Moscow in 1986 where he signed a five year, exclusive distribution agreement for sale and rental of Soviet films for TV, video and theatrical exhibition in Sri Lanka and the Maldive Islands, the latter assuming significance because of the large number of tourists coming there demanding good TV and video.

Offers have now come to Larnas for exclusive distribution of a large number of foreign TV programmes. Larnas is planning to expand its distribution facilities beyond Sri Lanka, and the Maldives and into the Asian region. Negotiations are on now for video and TV films from distributors across the globe.

According to LAB Perera the fare that is liked best in Sri Lanka, Maldives and Nepal are action adventure with a hint of soft sex; The censors are extremely strict about sex scenes on TV. Good family entertainment programmes are hits in this part of the world. Among those seriously considered for sale here are *Mistral's Daughter, The Dog Who Stopped the War* and *Tales for All* (both from Canada) and the Brazilian hit, *Isaura, The Slave.*

Larnas is now receiving inquiries from foreign distributors and programme exchange organisations for good local documentaries dealing with art, culture and day to day life of the people with English commentaries. He already has a stock of feature films ready for TV with English sub-stitles.

Perera's company, with a staff of 12 was started with a capital of about Rs 1 million (US$70,000) and closed 1987 with a turnover of around Rs 13 million (US$909,000), which is considered good. LAB's son, Ajith Perera, manages the firm as its Managing Director. ■

A video store in Colombo.

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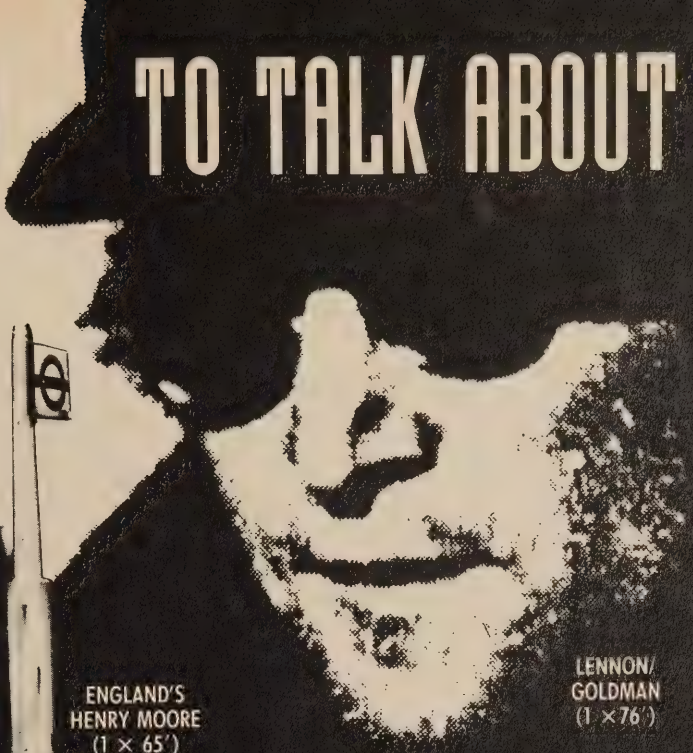

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Czechs: what they watch

A year ago, Czechoslovak Television said that it would increase its imported programmes by 20 per cent by 1990. Renata Vronska reports from Prague

THE MAIN reason given for the decision to increase imported product — unusual in that most broadcasters aim at decreasing foreign content — were the results of long-term audience surveys by the research department of Czechoslovak Television (CST).

Since 1971 CST researchers, headed by Professor Ivan Tesar, have probed audience ratings and programme successes — concluding that foreign shows are increasing in popularity. In the first eight months of this year, half of the 50 most popular shows on CST's two channels were imported. Imported shows, however, occupy about a quarter of the airtime.

Ranked by genre, the order of popularity is thus:

Comedies

British, French, Italian and American comedies are all popular, as well as local productions. Comedy shows turn in high, stable ratings — generally the highest of the schedules.

Thrillers and action/adventures

Successful programmes in this category have included *The Professionals* (UK); *Commissioner Moulin* (France); *Octopus* (Italy). It is not uncommon for programmes like these to bring in 80 per cent or more of the viewing audience, as did the Australian series *All The Rivers Run,* broadcast last year.

Historical and biographical serials

In the last four years the following were particularly successful: *Anna Pavlova* (USSR); *Verdi* and *Christopher Columbus* (Italy); *Franz Lizst* (Hungary); *Jamaica Inn* (UK); *Ramon y Cajal* (Spain).

Dramas

Especially adaptations of books and plays, presented on the programme *World Literature On TV.* Examples include the US adaptation of *East Of Eden,* Shakespeare's *Richard III,* as well as *Great Expectations* (UK) and *Maupassant's Darling* (France).

Nature programmes

Every Friday at 20.00 on CST-1. Currently screening is the programme *Among The Red Indians, Lapps and Bedouins* from the DDR. Past programmes in this slot have been *Wings In The Wilderness* and *Legend Of The Wilderness* (Canada) and *Animals In Action* and *The Living Planet* (UK).

Top: 'All The Rivers Run'; below: 'The Professionals'.

Yet this is not to say that Czech programmes are unpopular. On the contrary, many dramas, in particular those by contemporary Czech film directors, get ratings at least as high as bought-in shows. For example, Jiri Svoboda's *Scalpel Please* rated 86 per cent; and Karel Kachyna's *Two Nurses* gained 84 per cent.

Domestic entertainment reviews easily equal the ratings of their foreign counterparts, too. The most popular of these is *The Magician Might Come too,* made four times a year by the Entertainment Programmes department. It stars the day's most popular singers and comics who bring the idiosyncratic Czech humour into the little sketches and satires. The presenters promise in every show that this time the magician will really come. He never has yet — and this is humorous to the Czechs. ■

Cable in 12 months

► continued from p118

Most potential operators anticipate getting 50 per cent subscribers and some claim market surveys indicating 60-70 per cent.

One of the guides is the success of pirate cable operators in Israel whose rough lines dangle prominently between apartment buildings. The pirates, some 700 of them, are estimated to have gained 20-30 per cent penetration in many of the areas in which they work, despite the abysmal nature of their picture quality and programme choice.

The Franchise Holders

Golden Channels Company
23 Aba Hillel Street, Ramat Gan. 52522.
Tel: 972-3 753 2444. Tx: 371559.
Fax: 751 3827.
Managing Director: Micha Ramati.

Cable Communications Network Company
PO Box 6040. Tel Aviv 61060.
Tel: 972-3 546 3411. Tx: 361412.
Fax: 546 4113.
Representative: Itamar Givton.

Israel Cable Systems
65 Weizman Street, Givataim 53468
Tel: 972-3 317 111. Tx: 341 455.
Fax: 52 550 334.
Managing Director: Jay Wall.

Police activity against pirates has been almost negligible and the fond hope of the authorities is that excellent cable services will drive the pirates out of business.

Rural and provincial subscribers will pay around $20 a month. In other areas, such as those wealthier residential suburbs immediately outside Tel Aviv, the talk is of US$30 a month, and perhaps extra payment for movie channels and other services.

It is impossible to judge at this stage how many will add an extra burden to the family finances, already having to support about US$100 a year licence fee for the government services. There is also a steady growth in personal satellite dishes.

Sellers at MIP-TV last many were taken aback by the forceful tactics of Israelis trying to secure decisions on programme sales while lacking any real facts about how the situation would develop. At Mipcom, there will still be a lot of unanswered questions but there will be no denying that cable TV in Israel is about to happen. ■

Call for a change of venue

The International Teleforum is businesslike and friendly but some exhibitors think it should be elsewhere. Ross Welford was there.

THE PRINCIPAL organiser of Teleforum, Mr Evgeny Oskyukevich dashed any lingering hopes that the annual event will be shifted to a new location, despite reservations among exhibitors and buyers alike.

"This is the Moscow Teleforum," he told *TV World,* "and it will remain the Moscow Teleforum."

This was the 22nd edition of the mini-market, and apart from a couple of early shows in Prague, it has been in the Soviet capital ever since. This has had advantages and disadvantages. On the plus side, regular visitors to the event are familiar with the city and the facilities provided — in much the same way as people returning to Cannes and Monte Carlo year after year. On the other hand, however, both non-Soviet regulars and newcomers can find the frustrations of the Russian system maddening. To compensate, Teleforum should be moved to a more attractive city, such as Leningrad, or Odessa on the Black Sea, so several visitors suggested.

"This is not the south of France, after all," said one exhibitor. "People don't come for business alone, they come for other things as well. It would attract many more buyers, real buyers from the capitalist countries, if Teleforum were in a plesanter location." This view was echoed by other programmes sellers present, who rely on western, "hard" currencies in order to buy foreign programmes. Many of the deals that are struck at Teleforum are among the Intervision members themselves — and are frequently more in the nature of exchanges than sales.

Yet drawbacks aside, the market remains one of the friendliest and most businesslike on the circuit. With only 12 exhibitors, and 163 attendees, there is plenty of time for leisurely screenings, co-production talks, and catching up with business friends. Though few actual deals will be signed, immeasurable groundwork is completed, and not a single exhibitor would say that the market is not worthwhile.

It is a unique opportunity to see the programmes from the Intervision countries in a manageable market. The traditional strength of dramas and children's material from the socialist

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Evgeny Oskyukevich, or 'Mister Teleforum': "Moscow is the best place for our business. It has the best facilities, and moving to another city would make many difficulties for visitors regarding equipment and hotels."

Three hours of openness

AS A partner in co-production, the Soviet Union has increased in popularity almost immeasurably since Mr Gorbachev's *glasnost* policies began.

At Teleforum, it became difficult to turn a corner without hearing another producer discussing his upcoming partnership with the Soviets. Wildlife and drama coproductions are well-established here, but what has never been done is an entertainment special, bringing together the top talents of the US and the USSR.

Until now, that is. Planned for the spring of 1989, *What A Wonderful World* is the idea of a Ukrainian-born Canadian, Tristan Del, who has been working on the project for five months and was in Moscow firming up details with Soviet TV.

Planned as a three-hour special, the programme aims at covering the entire scope of Russian and American entertainment, with classical and rock music from both nations, and each country's top comedians and presenters linking the various segments, which will be a combination of pre-recorded clips, live transmissions and satellite connections between the two countries.

"It is a unique opportunity for Soviet culture to be seen by the US and vice-versa. It is an unprecendented event in TV," said Del, who is bilingual in Russian and English.

On the American side, Del – with a background in music production – has had a "very positive" response from the talent he has approached, including Barry Manilow, Johnny Cash, Ella Fitzgerald. Other names that could turn up are Bob Hope, Aretha Franklin and David Copperfield. The Soviets will be fielding such names as Alexander Malinin, the singer, Genady Hasanev, the comic, and the rock bands Nautilus Pampilus and DDT. Del said he would like to get as many American with Russian ancestry as possible to take part – including Kirk and Michael Douglas.

Technical facilities will be provided by whichever US network takes up the show to a cost of roughly US$1.5 million, and by Soviet TV in the USSR. Del reported considerable interest on both sides, and the head of Soviet TV's foreign relations, Evgeny Oskyukevich, confirmed support for the production.

"There is a real need for television that transcends mere entertainment," said Del. "Both of our nations are based on a very rich cultural background: there are 140 different ethnic groups in the US, and 140 in the USSR. Everyone has always thought we were enemies, but this will show us laughing, dancing and whistling the same tunes."

Asked whether he would consider inviting the Russian ballet dancer, Mikhail Baryshnikov, who defected to the west from the Soviet Union, he replied, "Certainly – and there is a fair chance that it will happen."

There are two invitations to which Del is still awaiting a reply: to US President Ronald Reagan and Soviet leader Mikhail Gorbachev.

Call for venue change

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countries was again emphasized this year, with the addition of wildlife shows from YLE Finland — the only non-socialist nation present, and accorded membership of Intervision due to its geographical location – and documentaries from Soviet TV.

Attracting the particular attention of buyers was Soviet TV's films, *Along The Lines Of Perestoika,* three 60 minute programmes examining the restructuring of Soviet society planned by Mr Gorbachev. From Poland, Poltel's *A Ballad Of Dorota Lampart* was well-received, the true story of an 80-year-old Polish artist living alone. Non-European exhibitors present were Vietnam TV, North Korean TV, and Cuban TV, with the Cuban delegation in particular reporting a pleasing number of screenings and business atmosphere.

More than ever, this year's Teleforum proved to be a valuable venue for coproduction discussions, and in fact a large proportion of the visitors from the non-socialist, western countries were present not to buy prorammes, but to negotiate partnerships with their eastern European colleagues. Many companies are eager to co-produce with Soviet TV under the new openness of the regime (see separate story).

Vladimir Kobokov of Bulgaria's Telerimpex was very certain of the co-production possibilities at Teleforum: "There is more time to contact people here, and there are more people coming. Eastern Europe is becoming an important new market for co-productions whether it is just technical facilities, or true programme collaboration."

As with many markets talk of business takes a back seat in the evenings. As well as the evening boat trip and dinner organised by the Soviet hosts, delegates were also the guests of the Finnish high commissioner and YLE, and the following evening at a splendid reception organised by the Czech embassy and Telexport.

In an expansive mood, the head of Telexport, Stanislaw Slavik, pointed at the crowded room and the depleted buffet and called everyone "the big family of television — we are all friends and Teleforum is a great big family reunion!" ■

Soviet TV: exports for profit

SOVIET Television sales will experience its own form of restructuring in the new year with the launch of a new division of the state broadcaster.

Sovtelexport will be responsible for the sales of Soviet television programmes, and will be established as a special exporting branch of Soviet TV's department of Foreign Relations.

With a very definite profit-making intention, Sovtelexport will have its own bank account, budget and capital, separate from Gosteleradio, the USSR's national TV and radio organisation. Gosteleradio, under Soviet law, has no rights for operating in foreign markets, but desperately needs foreign currency for improving its technical facilities.

Lyudmila Zolotaryova, the current head of exports and imports, said, "We planned this long ago, and now due to the new attitude of our government towards establishing relations with foreign companies, we can put it into practice."

As part of the Soviet *perestroika*, General Secretary Gorbachev has radically reformed Soviet foreign trade organisations and given them rights to trade independently. Each major ministry in the government – such as Gosteleradio – will have its own export branch.

The responsibilities of the new branch will range from the financing of co-productions, selling and buying programmes and services, to providing legal defence for the interest of Gosteleradio abroad. According to Zolotaryova there were several outstanding cases of co-producers who had reneged on contracts, and buyers who had not paid for programmes, though she declined to specify names.

With the extra revenue generated by more efficient programme sales, does that mean that Soviet TV will be buying more programmes from abroad? "That will depend on the money we make," said Zolotaryova. "We get no government subsidies for purchasing programmes. Our first priority is technical services, then paying for news agencies, sports material and various products from Eurovision. But if we are sufficiently profitable, then yes, we will be able to buy more."

Sovtelexport will be headed by Vladimir Tavrin. ■

TV for teens and 20s

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tainment News to Antenne 2 and is hoping that further openings will present themselves although A2 has recently cut *Les Enfants du Rock* from a weekly to a monthly basis.

Also in France is Tim Newman, who heads up the NBDC production company which, in co-production will Italy's Videomusic, produces *Rapido,* a rock report magazine. He acknowledges that there are not many youth programmes in France but stresses that there is, "a new typography – the 15-35 year old who likes the same kind of material that goes out in the UK. It expresses a type of critical/cynical view with an amusing style of language, coupled with excellent video clips."

Rapido costs about £28,000 per show (US$47,040) to produce, but is able to depend on a number of sponsors. It airs every Monday night for 30 minutes on TF1 and Newman has also secured a deal with *Def II* recently which means that he will probably be supplying the BBC2 slot with special news reports using *Rapido's* "rock and roll" presenter, Antoine de Caunes.

Cummins, who now has his own company, Hydra Associates, and Radiovision are developing *Go Global,* an ambitious project that plans, says Cummins, "to be the programming equivalent to MTV which is a music service. What we've done is acknowledge that certain things are popular over the world at any one time and that most music is released in different countries at different times. We are setting up a system whereby artists, broadcasters and audiences can all take advantage of material when it is at its most newsworthy/valuable. It will involve placing partners in place all over the world. We are currently finalising the budget and production timetables."

It seems likely that many European broadcasters are looking to broaden their attitudes towards youth programming. They are rising to the challenge of persuading youth audiences to switch on, a challenge that has been largely ignored in the past or dismissed as impractical. And advertisers are able to target a demographic group that are not only aspirational, but cash-rich. The development of youth programming strands could also be seen as a way all competitive TV could be run in the future — demographically controlled, sponsored and specialist. ■

Three Ballet Jewels

The National Ballet of Cuba, led by Alicia Alonso Cuba's foremost dancer and one of the legends of world ballet, presents:

La Diva (27' in C format), with Alonso herself in the role of another legendary figure, Maria Callas, choreographed by Alberto Méndez.

Alfonsina (11'20" in U-MATIC format, inspierd by the Argentinian poetess Alfonsina Storni, who drowned herself at sea in 1938. Her delicate and sensitive laden poetry is superbly pictured in the ballet Mirta Pla, and choreographed by Gustavo Herrera. Music by J. Bueno.

Tribute to José White (27' in C format) pays homage to the Cuban 19th century romantic violinist. Performed by Alicia Alonso and choreographed by Alberto Méndez. Music by José White.

All three ballets directed for TV by Antonio Miguel.

A new documentary series in 16mm directed by Manuel Acosta Cao which depicts dramas of life and death in the animal kingdom.

Land Bees (10') shows the habits of this rare and endangered species which differs from the well-known European bee. In **Night Life** (15') you will see the nocturnal habits of snails, including the rare and brightly coloured Cuban **polimitae**, now almost extinct. **S.O.S.** warns about the danger of extinction of sea turtles. **Unfinished Story** (8') highlights the unique reproductive cycle of amphibians. **Spiders: Living Traps** (10'), describes the hunting and web spinning skills of these fascinating creatures.

Toqui

Toqui is the name of the tender main character of this series. An imaginative child, Toqui can travel through time and live humanity's most decisive moments with the help of the magic powder from the wings of his friend, The Butterfly.

A series of 27 x 27' programs in VTR format created and directed by Ana María Salas.

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Intertv CUBA

Cable plan disaster ahead for Irish TV

Overambitious aims and insufficient planning will create huge problems for Irish TV — producers are already looking abroad for other markets, reports Roger Greene.

"BROADCASTING in Ireland has probably one of the most open and competitive environments in Europe." So said Ray Burke, the Irish Communications Minister at an Irish media seminar in London last month.

Had he been addressing a gathering of offshore fishermen, this pronouncement might, perhaps, have raised an eyebrow or two. But to the assembled Irish media it was a platitude of extreme obviousness. What would have been of more benefit to the Irish media was some form of enlightment on a sensible and structured plan on the future of Irish broadcasting.

In Burke's desire to advance the Irish broadcasting, film and television industry, he is, in fact, making it more competitive, more difficult and less likely to succeed as a source of domestic revenue, a public service or a viable independent business. Seemingly there is no cohesive policy incorporating independent production, transmission (cable or other technology), state and independent broadcasting.

In the same address in London, Burke referred to Irish broadcasting as being: "organised on the more or less conventional European model – a state sponsored monopoly service (RTE)" and at the same time he quite rightly recognised that "RTE has been a monopoly in name only", referring, of course, to those parts of Ireland that have always had access to UK broadcast services. In its search for an ideal monopoly RTE may no doubt secretly wish for some form of block on signals from broadcasters on our neighbouring isle and elsewhere. Outwardly, however, RTE has declared many times that it welcomes both indigenous and foreign competition. A brave attitude to adopt given that Ireland will soon have its second indigenous and independent television broadcasting company competing for advertising revenue and audience among the three million Irish population.

Nonetheless, undaunted by this already precarious situation, Communications Minister Ray Burke has set his sights on ensuring that Ireland is seen to be a leader in television communications by making it the first country in Europe to introduce Multipoint Microwave Distribution Systems (MMDS). From an audience viewpoint, a large choice of viewing may be welcomed. From a broadcasters' and advertisers' viewpoint Ireland needs MMDS like a kick in the head, for in real

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BAZZOLI

Cable plan disaster

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terms, Ireland will soon have a viewing choice of 13 channels for a total audience the size of the greater Birmingham area!

On the face of it, it appears that Burke is forging ahead, leading Ireland technologically beyond either its needs or capabilities, more for enrichment of political ambition, rather than the good of Irish broadcasting.

It was back in May of this year that the Minister invited applications for exclusive licences for the provision of up to 30 MMDS's in order to facilitate the extension of multi-channel viewing to those parts of the country where it was deemed uneconomic to establish cable systems. The decision to go for MMDS was seen as an opportunity to extend greater television choice for all nationwide. This "opportunity" represented at least 11 services additional to RTE. (Multi-channel viewing areas at present have access to at least six channels, and it is fair that this service should be nationwide).

The real incentive behind the introduction of MMDS seems more realistically to be the planned spin-off of establishing a manufacturing base in Ireland for the production of the necessary MMDS hardware for both home and export markets. In other words, it appears to be politically expedient to add a greater choice of viewing to the voting public, but even more so if you can throw in the prospect of jobs alongside. The damage that can be done to the existing industry is, apparently, not properly taken into account. The Minister stated at the same Irish media seminar that "the fact is that, in broadcasting terms, we have grown up with competition because of our access to external services."

It is anticipated that the franchises will be awarded by the end of October.

Precise details of the licensing regime for MMDS are being finalised, but licence fees will be paid to the exchequer and a fee of IR£20,000 (US$29,400) is payable on the granting of a licence. Thereafter an annual fee equivalent to five per cent of the licensee's gross revenue from the system will be payable.

In order to receive the signal, subscribers will need a parabolic reception aerial, a down converter and decoder. The outlay to subscribers is somewhere in the region of IR£250 to IR£300 (US$367-441) in equipment with an annual rental to the service of IR£100 (US$147). This is about the same cost as the cable systems operating in Ireland.

At the moment there is little information on who is applying for the MMDS licences. But one major concern, the cable company, Cablelink, of which RTE owns 80 per cent has confirmed its application. Somewhat ironically, RTE at the launch in September of its annual report, announced its intention to sell off this highly lucrative subsidiary to settle government debts and to make

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Irish life – bought from UK

A SERIES of seven one-hour documentaries, entitled *Irish Reel* will be screened on Channel 4 commencing Friday 21 October. Channel 4 commissioned seven Irish independent production companies to examine various aspects of Irish life, specifically for a British audience, under the headings young people, sport, business, planning, the arts, education and religion. The production budget for each one of the documentaries represented just over IR$100,000 (US$147,000) making a total investment by Channel 4 of approximately IR$800,000 (US$1.18 million) with five of the programmes commissioned from the Republic of Ireland and two from Northern Ireland.

In a statement, the Irish independent producers association, Film Makers Ireland, said: "The series represents the continued development of the independent sector in Ireland and shows the enormous potential for increased exports". The statement goes on to remark pointedly that "RTE were not involved in the commissioning of the series", and explains that RTE bought all seven programmes from Channel 4.

It appears that there is a degree of frustration being experienced by Film Makers Ireland in its recognition and negotiations with RTE as the statement from FMI also claims that "Film Makers Ireland is trying to conclude negotiations with RTE in relation to Terms of Trade with independent television producers in line with developments in the UK and is also trying to obtain a commitment from RTE on a quota of hours to be commissioned from the independent sector, but progress is slow with meetings cancelled and non-considered written responses obtained".

It is perhaps for this reason that FMI also states that it "welcomes the commitment of Channel 4 to Irish production", and concludes that, "A commitment from RTE to a quota of hours for independent television producers in Ireland is vital for the expansion of the industry".

Since 1985 Channel 4 has invested about IR$8 million (US$11.8 million) in Irish production and, over the same period RTE, according to FMI, has invested approximately half that figure. ■

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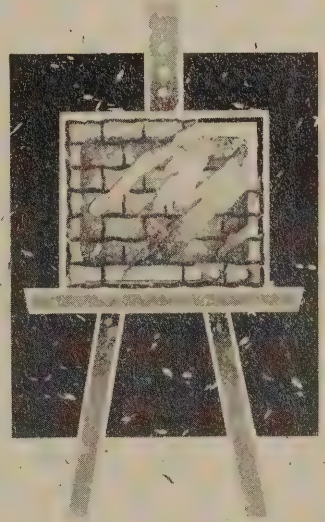

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Cable plan disaster

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cash available to take on the onslaught of the third channel. Cablelink, which has a quarter of a million subscribers, and employs 156 people is valued at IR£30 (US$44) million and RTE has invited bids from both home and foreign concerns. If the sum is realised, RTE's 80 per cent will represent IR£24 million (US$35.3 million) with the balance due to Allied Combined Trust Ltd., part of Allied Irish Banks, which owns the remaining 20 per cent of Cablelink.

However, should RTE receive IR£24 million for its share in Cablelink, it first intends to repay IR£16 million (US$23.5 million) to the government, leving only IR£8 million (US$11.8 million) with which to meet its new competition. But, at the same time it will have happily axed a highly profitable source of income and deprived itself of a substantial asset.

RTE has stated since the new management regime took over in 1986, that the way to keeping Irish audiences is through home-produced material. As it stands at the moment, RTE is finding it more difficult to do this because of lack of funds. Inevitably lack of funds will probably lead to a reduction in home-produced material and, logically, further audience losses. When coupled with greater viewing choice due to MMDS and reduced sources of income, the future for RTE looks positively bleak.

(Left) McCarthy and Baragwanath: breakaway.

Fund sources

Perhaps for this reason the Irish independent film and television industry is actively looking to the UK and Europe for sources of production funding. Tangible evidence of this is the largest single delegation of independent producers from Ireland ever to attend Mipcom. Some eighteen Irish independents are attending this year's market under the EuroAim umbrella.

This is particularly helpful to Irish independents who, to date, have only enjoyed limited success with European sales. Part of the Irish Export Board's on-going plans to help the Irish film and television production industry, is to compile a market analysis of opportunities in Britain.

James Hickey of Film Makers Ireland, the recently formed representative body for Irish independents, believes that this initiative by the Irish Export Board, is one of the only encouraging steps taken by the government or a government agency to help the struggling independent industry. "The Irish Export Board has provided significant assistance, in both management and fiscal terms, to get the independent producers to the valuable European marketplace" he said.

Amongst those Irish independents attending Mipcom is Gandon Productions Ltd. a new production company formed by a breakaway faction of senior RTE personnel. Executive directors of Gandon attending Mipcom are Niall McCarthy, former Head of Drama and Entertainment at RTE and John Baragwanath, a regular delegate at markets for many years in his role of Head of RTE Programme Sales and Co-Production. ■

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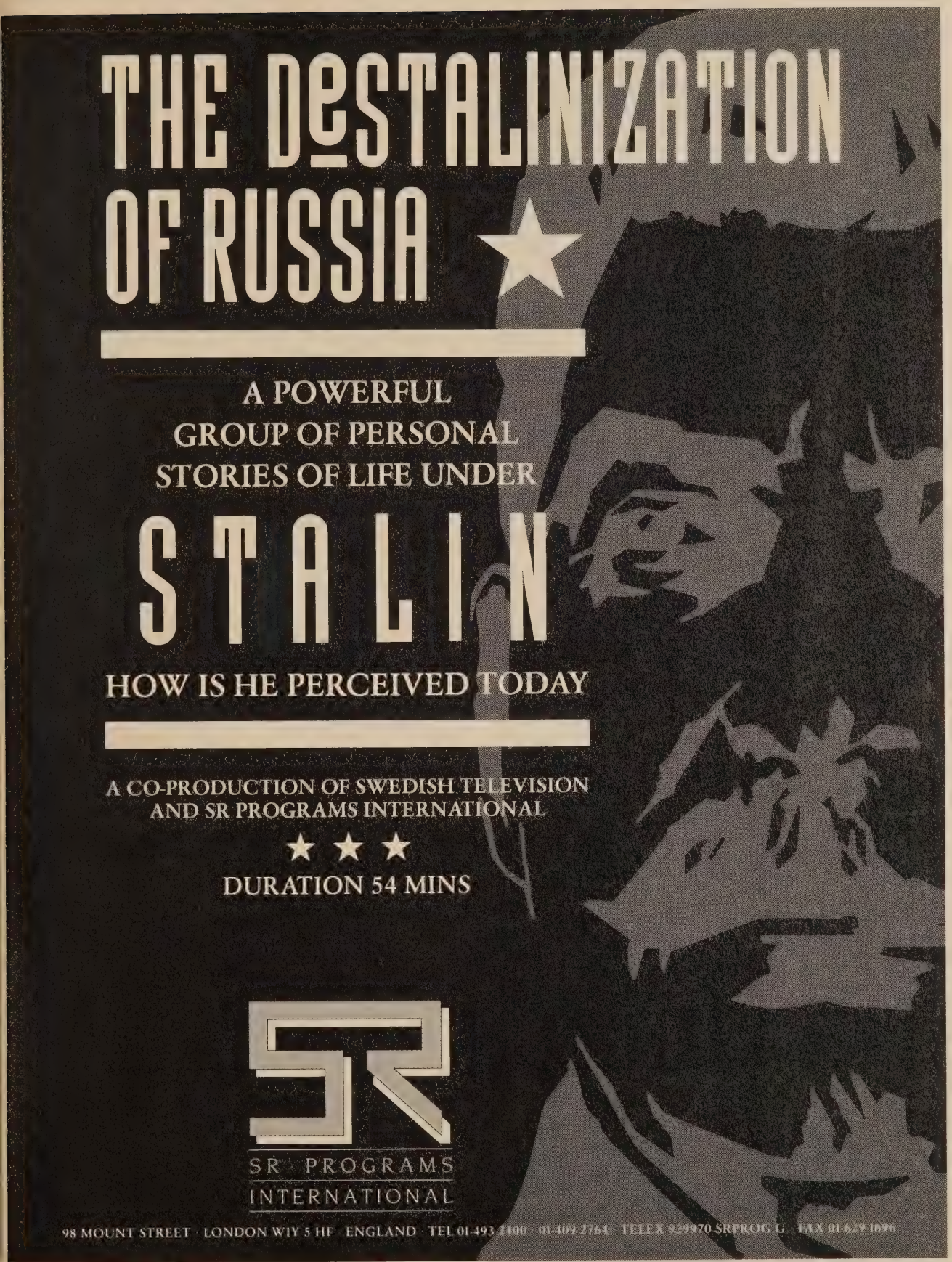
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at stand #03.18 - 05.17

Presented by the

ONTARIO FILM DEVELOPMENT CORPORATION

SOCIÉTÉ DE DÉVELOPPEMENT DE L'INDUSTRIE CINÉMATOGRAPHIQUE ONTARIENNE

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Programme categories

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SEPP S.A.
CBC Enterprises
Filmoption Internationale Inc
Lightscape Motion Picture Co
Paragon International
Producers Group International
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In a common initiative

the
INTERNATIONAL MUSIC CENTRE/IMZ,
the
REGION LANGUEDOC-ROUSSILLON
and the
INTERNATIONAL DANCE COUNCIL/CID-UNESO

have created the

1st International Video Dance Grand Prix

being held for the first time

from October 16 - 23, 1988 at Ecole des Beux Arts, Nimes

The OBJECTIVES of the Grand Prix are:
to **encourage** the development of new choreographic concepts particularly adapted for the audiovisual media
to **avail** dance productions in the audiovisual media of the creative potential inherent in TV - and video work
to **promote** the broadcasting of dance programs in order to popularize this artistic genre
to **create** a permanent international forum for people professionally concerned with dance and the audiovisual media.

Major international video producers, TV organizations, and dance theatre companies have entered their newest productions for the competition.
The screenings of these videos are open to observers holding an accreditation issued by the competition office.

An international expert jury will award the Grand Prix to a production combining supreme achievements in the fields of
choreography · composition
performance and media adequate realisation
as well as special awards for each of the above disciplines. The Grand Prix is endowed with 100.000 - French Francs

Request further information from:-

IMZ
Lothringerstr. 20
A-1030 Vienna
AUSTRIA

Tel: (43) 222 - 72 57 95
Telex: 75311745 imz a

The International Video Dance Grand Prix is a Région Languedoc-Roussillon event, organised by the IMZ

MIPCOM '88

Another year, another trip to Cannes, another Mipcom! Below is our exclusive buyer's guide to the programmes on sale in the Palais, compiled from responses to our free listing service. The TV World staff are on stand 05.29 – and you're assured of a warm welcome – so do drop by and say *Bonjour!*

**First market presentation.*

Argentina

Main TV Corporation S.A.

The Shoe People (26 × 5 mins) Step into the Shoe People World, and be spellbound by this awarded new creation.
Heidi (3 × 2 hours) Based on Johanna Spyri's immortal tale of the same name.
Three's Company (172 × 30 mins) This lively comedy proved to be a runaway success.
The Benny Hill Show (95 × 30 mins) A fast moving show full of funny situations.
The Wind in the Willows (26 × 30 mins) Animated dolls in fantastic landscapes. Based on Kenneth Graham's book.
***Represented by:** Enzo Scialino, Executive V.P. and Alberto Nozzi, Production Manager.*

Australia

Australian Broadcast Corporation

The Last Resort* (30 × 60 mins) Australia's famous ocean beach, Bondi, provides the setting for an unusual and compelling drama series.
House Rules* (24 × 50 mins) A comedy series about an average Australian family - well, almost average.
Bush Tucker Man* (8 × 30 mins) A unique nature documentary following the adventures of bush survival expert Major Les Hiddins.
A Big Country* (19 × 30 mins) A series of documentaries on Australia and Australians.
Just Like Me* (12 × 15 mins) A diverse selection of children's programmes that examine the family friends and relationships.
***Represented by:** Trisha Nolan, Head of Sales and Linda Walsh, Sales Executive.*

Beyond International Group

Angel of the Outback (4 hours) The true story of Elizabeth Kenny, the outback Queensland nurse who took on the medical establishment of the world in her fight against polio in the days before the vaccine.
Beyond 2000 (224 × 46 mins) Entertaining magazine-style series that explores the latest in science and technology.
Brightsparks (12 × 30 mins) Fun-packed documentaries on science and technology for children hosted by animated characters Sparky, a robot fallen from space and two children, Amy 14, and Alex aged 7.
Crossover (1 × 52 mins) According to the World Health Organisation there were 78,000 cases of AIDS that were reported as of February 1988. The number infected by HIV is estimated to be between 5 and 10 million people. The first documentary film in its class.
Dot and the Kangaroo Show (26 × 22 mins) Animated series blended with live action, delightfully entertaining children around the world.
***Represented by:** Philip Gerlach, Chairman and Managing Director and Mikael Borglund, Director of Finance and Marketing.*

Films Australia

Antartica Feature length, political thriller set in Antarctica - a tough helicopter pilot working for an oil exploration company drilling in Antarctica finds himself involved with a strange young boy and a struggle for the future of this unique frozen continent.
Custody (90 mins) Telefeature which mixes documentary with drama to give a riveting portrayal of a family going through a custody battle '... painfully realistic ... thanks to fine performances and no-nonsense treatment'.
Prejudice (90 mins) Moving and realistic portrayal of two people suffer at the hands of prejudice. One, a female photo journalist working in all male team, experiences sexual discrimation; the other, a nurse originally from the Philippines, is discriminated against in her work environment.
Takeover (2 × 2 hours) Mini-series looking at the intrigues of the business takeover.
The Girl From Tomorrow (12 × 30 mins) Family drama series which follows the adventures of a young girl from the distant future of year 3000 who finds herself stranded in our present as she attempts to survive here and find her way home.
***Represented by:** Robyn Watts, Director Marketing and Distribution*

Belgium

Centre de l'Audiovisuel a Bruxelles

D'Un Temps De Guerre - Europe 88 (52 mins) Four Lebanese men. Three cities. A thread binds them: the voice and the memory of the narrator.
Hallo Police (56 mins) A police station in Belgium. The director has followed up the preventive work of the policemen.
L'Employe Du Temps (34 mins) Portrait of Henri Mercier, a bookseller.
Le Monde Des Spoks (26 mins) A portrait of a group of children making an animated film.
Le Bal Des Ombres (26 mins) A portrait of the unsung heroes of the cinema: the electricians.
***Represented by:** Kathleen de Bethune, Secretaire Generale and Rita Boey, Sales Manager.*

SEPP S.A.

Snorkels (65 × 30 mins)
Foofur (26 × 30 mins)
Seabert (52 × 13 mins)
Kidd Video (26 × 30 mins)
***Represented by:** Mr Michel Maes, Director*

Canada

Atlantis

The Ray Bradbury Theater (18 × 30 mins) Suspense thrillers, written and hosted by best-selling science-fiction writer Ray Bradbury. Filmed on location in , England, and France, these award-winning dramas star such performers as Peter O'Toole, Jeff Goldblum, Alan Bates.
Cowboys Don't Cry (98 mins) Ron White and Zachary Ansley star in this feature-length contemporary drama about an ageing rodeo cowboy and his stormy relationship with his teenaged son.
Codco (10 × 30 mins) Comedy series featuring the amazing, zany humour of Newfoundland's CODCO comedy troupe.
Inside Stories (13 × 30 mins) A variety of dramas, romances, thrillers, and comedies are set amidst cosmopolitan city, each featuring a point of view from various ethnic cultures.
***Represented by:** Jacqueline Scott, Manager of Sales*

CBC Enterprises

Two Men (120 mins) John Vernon and Jan Rubes are Holocaust victims of different sorts. Vernon seeks vengeance; Rubes prefers to forget the past.
The Squeamish Five (120 mins) Girl-next-door turns urban guerilla with chilling consequences.
Bats - Piercing the Dark (30 mins) The much-feared and maligned bat proves to be both fascinating and awe-inspiring in this Nature of Things programme.
Judith Forst (60 mins) Forst's versatility and glorious voice have made her one of the most sought-after mezzo sopranos in North America.
Verdi and Wagner (60 mins) Viewers go behind the scenes for a fascinating exploration of how opera is staged for television.
***Represented by:** Inta D. Janovskis, Director Programme Sales and Rosemary Krupa, Sales Manager International Sales.*

Cimadis International

Cargo (13 × 5 mins) Cargo, the snail, opens up the world of sound and music: for kids aged 3 to 7 years old.
CurioCity II (26 × 26 mins) In the second part of Curiocity Julien takes us for a trip around the world.
CurioCity I (26 × 26 mins) An entertaining educational series for kids from 6-12 years old which mixes documentary material with science fiction.
Magic Theatre (1 × 57 mins) By presenting excerpts of some of the most surprising plays of contemporary theatre from around the world, the film is a celebration of the performing arts.

Space Adventures (75 × 26 mins) A delightful series about the funny and thrilling adventures in space of three unusual explorers and their friends.
***Represented by:** Bernard Dagenais, President and Di-Ann Laurier, Sales Manager.*

Filmoption Internationale Inc

Live Jazz Concerts (8 × 60 mins) Recorded during Montreal Jazz Festival, July 1988: Al Dimeola Project, Youssou'n Dour, Carmen McRae, Diane Schuur & Count Basie Orchestra, Ornette Coleman, Jack de Johnette, Ballets Jazz de Montreal, Pat Metheney.
Paolo Conte (60 mins) Live concert recorded in Montreal, Spring 1988.
Coverup: Behind the Iran Contra Affair (72 mins) Investigation report on the biggest scandal that shook the political scene of the US since the Watergate affair.
The Mandrills (27 mins) Rare study on the daily life of these blue and red faced monkeys belonging to the family of the baboons. Filmed in the tropical forest of the Gabon.
The Canneries (30 mins) Documentary exploring the history of the salmon canning industry along the coastal water of British Caledonia.
***Represented by:** Paul Cadieux, Acquisitions and Lizanne Rouillard, General Manager.*

Films Transit Inc

A Corps Perdu (90 mins) Reporter and photographer Pierre Kurwenal comes back from a trip to Nicaragua with photos of a violence that has shaken him badly. Except for his cat Tristan, he finds his house empty. David and Sarah with whom has been living for ten years have left the threesome, Pierre so lovingly had created. All alone, Pierre starts the search for them, but also for himself.
I've Heard the Mermaids Singing (82 mins) 's biggest success at the Director's Fortnight 1987 in Cannes. Sold to 32 countries for theatrical, video and television. Some territories still available.
Des Amis Pour La Vie (80 mins) A group of old retired friends decides to move to the house of one of them, Francoise, who lives alone since her husband's death. Anonymous letters suddenly breach the humour, tenderness and nostalgy of this sympathetic commune of elderly people and slowly they discover some more tragic parts of their lifes.
T'es Belle, Jeanne (80 mins) Jeanne and Paul, madly in love, are building their future. Jeanne suddenly falls off the roof of their country cottage and finds herself in a wheelchair deprived of the use of her legs and no more sexual life. Paul tries to console her at his best. Jeanne befriends Bert, an ex-biker who has great trouble accepting his own wheelchair fate. Discovering that Paul is leading his own life, will Jeanne have the courage to face hers ...
Salut Victor (80 mins) In a luxury retirement home Victor, an elderly rather extrovert homosexual shows much interest in Philippe, a reserved gentlemen, newly arrived at the home. Although their lives have.been like two worlds apart, Victor and Philippe will eventually become good friends.
***Represented by:** Jan Rofekamp*

Lightscape Motion Picture Company Ltd

Stunt People (1 hour) The lives of a family that crashes cars, burns and jumps for the movies.
Descent Into Darkness (1 hour) The adventure and danger of exploring deep-sea caves.
Arts Pack A package of TV special documentaries about visual, literary and musical artists.
Deaf & Mute Feature comedy about a landlord trying to evict a collection of misfits from an apartment.
Strange Horizons Sci-fi adventure. A madman is the last sane person in the Universe.
***Represented by:** Philip Jackson, President*

The Multimedia Group of Canada

Le Cirque du Soleil (56 mins) A wonderful journey in a world of magic and fantasy.
A Christmas Special with Luciano Pavarotti. (55 mins) An unforgettable concert with the famous tenor.
Rhythmic Widgets (10 × 3 mins) Amusing short films on the complex mechanized 'ballet' of mass production.
Adventures in Videoland (8 × 30/45 mins) A delighful selection of children's fables brought to life in animated form.
Sex - a guide for the young (20 mins) Animated film that explains with humour, but without mincing words, what adolescents want to know about sexuality.
***Represented by:** Jacques Bouchard, President and Jean-Guy Jacques, VP Acquisitions.*

Ontario Film Development Corporation

Represented by: Shane Kinnear, Manager Sales and Distribution

Paragon International

The Raccoons (60 × 30 mins) Animated series follows the amusing antics of Bert, Melissa and Ralph Raccoon.
Blizzard Island* (12 × 30 mins) Children's drama series featuring an unusual mix of live-action and exotic puppets.
Degrassi Junior High (42 × 30 mins) A new season of this award-winning drama series showing what really happens in high school.
A Klondike Christmas* (1 × 30 mins) A miserly mine owner wants to cancel Christmas until he realizes its true value.
Phillip Marlowe - Private (6 × 60 mins) Powers Boothe as the great detective in these sizzling dramatizations of classic Raymond Chandler stories.
***Represented by:** Isme Bennie, President and Jon Slan, Chairman*

Producers Group International

Emergency Room* (24 × 30 mins) Life and death struggles of a big city hospital emergency team. Contemporary as tomorrow's headlines.
Pasquale's Kitchen Express* (65 × 24 mins) Chef Pasquale sings operatic arias while cooking a complete meal in 21 minutes.
The New Music (1 hour per week) The world leader in pop music journalism on TV. Co-hosts Denise Donlon and Laurie Brown.
Checkered Flag* (24 × 30 mins) Lifestyles of the rich and famous on wheels.
Einstein Tonight* (1 × 60 mins) Charming portrait of the human being behind the great scientific mind. Pete Boretski stars.
***Represented by:** Charles Falzon, President and Ms Ditta Cuzy, VP Programme Sales.*

Ralph C. Ellis Enterprises Ltd

Wild Guess* (26 × 30 mins) An entertaining quiz programme for kids that deals with nature and wildlife around the world.
The Unpredictable Prairie* (1 hour) The great central plains of North America with its abundance of wildlife, many moods and startling contrasts.
Wilderness Magic* (1 hour) A leading wildlife cinematographer and expert in environmental sound recording shows us the latest technology on a tour of North America.
From the Pacific Rim the the Serengeti* (1 hour) Camera highlights from the remarkable career of a Canadian Naturalist, and his lifelong battle for environmental awareness.
Naturalist With A Camera* (1 hour) Special studies for a leading Canadian University, from Africa to the ice floes of the N. Atlantic and the Northern Canadian wilderness.
***Represented by:** Cathy Ellis, Director of Marketing and Susan Brannigan-Corp, Promotion Co-Ordinator*

Rhombus International

Music in the Midnight Sun (60 mins) A compelling document of the Toronto Symphony's historic visit to the Canadian Arctic.
Ravel (103 mins) Fantastic performances pay homage to the great French composer, Maurice Ravel.
Master Class with Menuhin (60 mins) An extraordinary meeting between two of the most impressive prodigies of the violin.
Guitar (60 mins) Dance, art, mime and virtuoso performances create a spectacular celebration of the instrument.
World Drums (60 mins) A collaboration of 250 drummers from around the world performing on the same stage.
***Represented by:** Sheena Macdonald, President and Niv Fichman, Producer.*

Paragon: Degrassi Junior High

Sullivan Films Distribution Inc

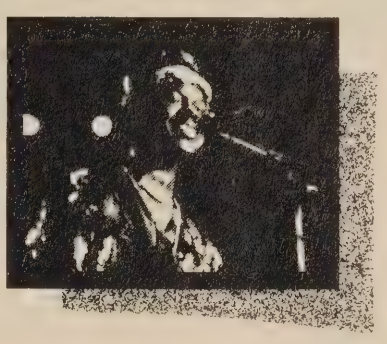
Looking for Miracles* (100 mins) The funny yet moving story of two brothers coming to terms with each other during the Depression.
The Prodigious Hickey (4 hours) William Hicks and classmates hoodwink authority and wreck havoc with the strictures of formal education.
Anne of Green Gables (4 hours) The beguiling red-headed orphan Anne Shirley brings joy and laughter to Green Gables.
Anne of Green Gables - The Sequel (5 hours) A rich and lushly romantic tale which continues the Anne and Gilbert romance.
Year 5 - The Elephant Show* (30 mins) New episodes in this popular series for the family featuring music videos, animation and live concerts.
***Represented by:** Rob Blair, Director of Marketing & Communications and Joanne Gordon, Marketing and Sales Coordinator.*

CALLING THE SHOTS
TV Special **2 x 60 min.**
A celebration of contemporary women's cinema

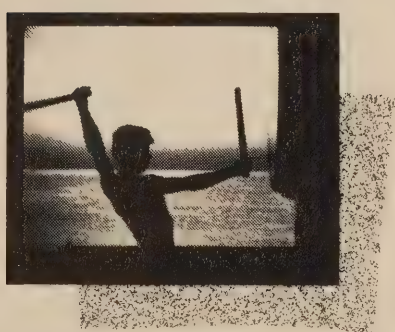
COMIC BOOK CONFIDENTIAL
TV Special **1 x 90 min.**
The History of the American underground comic book

MAKING OPERA
TV Special **1 x 80 min.**
The Creation of Verdi's LA FORZA DEL DESTINO

JUJU MUSIC
Performance Special **1 x 52 min.**
African rock from Nigeria, a new trend: JUJU Music



KODO HEARTBEAT DRUMMERS OF JAPAN
Performance Special **1 x 52 min.**



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Sales:
Films Transit Inc
Stand Groupe Quebec: 08.32

Telefilm Canada
Represented by: Julia Frittaion, Manager Marketing and Distributions.

TVMC
A Plein Temps (132 × 30 mins) An unexpected way of presenting the daily family life. A Canadian success in ratings.
Robin and Stella (185 × 30 mins) Live new adventures in a world of fantasy and tenderness - an original concept that can be adapted to each country.
Tele/Hibou (26 × 30 mins) Award winning nature and science discovery series for children aged 6 to 12.
Represented by: Anne-Marie Coadebez, President and Rejean Myre, Vice President Associate

TV Ontario
Vista: Electronic Jam (1 × 60 mins) A dazzling look at the new technology revolutionizing music.
Vista: Memories Are Made of This (1 × 60 mins) A fascinating in-depth study of the mysteries of memory.
Nature Watch (20 × 24 mins) Spectacularly photographed programs on animal life in Asia.
The Acme School of Stuff (13 × 30 mins) The basic principles behind everyday items like telephones and light bulbs.
The Muscle of It (1 × 30 mins) A portrait of the body in motion, focussing on the dance choreographer Danny Grossman.
Represented by: Patricia Fillmore, Manager of Sales and Antoinette MacDonald, International Sales Executive

Visual Productions '80 Ltd
Spy With Me* (96 mins) They're crime fighters disguised as entertainers. When death strikes the owner of a TV station, it's their cue to go into action.
The Tangent Affair* (96 mins) A vacation paradise is suddenly transformed into a battle-ground.
Stranger Among Friends* (96 mins) A CIA agent, victim of a clever frame-up, is on the run. Another secret agent must be exposed and time is running out.
Superconductor* (96 mins) A trail of death leads to the possible discovery of one of the world's most prized advances in technology.
Frightmares* (96 mins) John Hurt, the Master of Suspense, brings you three spine-chilling stories from his theatre of terror.
Represented by: *Mr Lionel Shenken, President and Miss Beverley Shenken, Vice President*

Cuba

InterTV
Latin American Fashion Show (57 mins) This programme presents traditional clothes and latest fashion on several countries of the region.
Land Bees (10 mins) Documentary which deals with the life of the so-called 'Land Bees'. This species differs from the well-known European bee, which prevails in the country.
Spiders: Living Traps (10 mins) The documentary shows some aspects of interest in the life of spiders, such as the spinning of webs and the capture of preys to feed themselves.
Unfinished Story (10 mins) The main purpose of this documentary is to highlight the fundamental aspects of reproduction in amphibians.
Papobo (50 mins) Children's animated cartoon. The story takes place in the city of Havana, during the lost days of 1694. The boy Papobo will get involved in different situations, in order to learn new and beautiful truths.
Represented by: Mario Martinez.

Czechoslovakia

Czechoslovak Filmexport
Attitudes* (105 mins) Focusing on a covert struggle for the preservation of spiritual values, this psychologically accentuated story is set among archaelogists.
House for Two (85 mins) A story about two brothers, each of quite different character and whose relationship is full of clashes.
Good Pigeons Fly Home* (110 mins) Brilliant contemporary tragicomic story set in the institution for anti-alcoholic medical treatment which applies to other aspects of human life as well.
Dear Squirrell, Don't I Snivel* (77 mins) Charming family-children film about Katka, who is 5 and her newborn twin brothers.
A Magpie in the Hand* (95 mins) Into the chaotic set up of the old quarry stream crowds of young people to the jingle-jangle of rock music. Based on medieval themes, the parable reflects contrasts and conflicts between a variety of characters. The message is critical judgement on contemporary morals.
Represented by: Mrs Dr Jitka Jerabkova, Vice Director and Mrs Jitka Markvartova, Export Director.

Czechoslovak Television - Telexport
Prague Underworld (10 × 60 mins) Smilingly told tales of crime and criminology in the period setting of pre-war Bohemia.
Decimal the Whale. Pic and Quick (13 × 7 mins) Cartoon series without narration. Unusual adventures of two little lost penguins and their friend - the whale.
Captain Bundcake's Cases (5 × 30 mins) Adventure series where several mysteries and secrets of childhood world are solved.
Albert (69 × 35 mins) The story of a young musician based on the true story by L.N. Tolstoy filmed in historic sites of Leningrad.
Gala concert of Pete Dvorsky (72 mins) A concert of the world acclaimed tenor rendering the works by Bizet, Verdi, Puccini, Massenet and others.
Represented by: Jiri Fe, Deputy General Director and Jaroslav Bazani, Managing Director.

Denmark

Danmarks Radio
Two Who Love (4 × 55 mins) Romantic drama from the 1890's
Medea (76 mins) The classical drama directed by Lars Von Trier.
Everyone Loves Debbie (3 × 50 mins) Young - and left home.
Once A Cop (6 × 50 mins)
Boxing (55 mins) Mens world: bodies, sweat, sport and sex.
Represented by: Erik Christiansen

MTV: Stiller, Garbo and Me

Finland

MTV Finland
Trouble at the Post Office* (26 mins) Unique comedy about boredom in a small village post office.
Stiller, Garbo and Me* (44 mins) A documentary film on the great director of silent films, Mauriz Stiller and his dog Charly.
The Year of the Crane* (25 mins) A documentary about the life cycle of the crane - the splendor of the bogs.
Indonesian Nature (2 × 25 mins) Episodes: Anak Krakatoa - the child of Krakatoa/ Gunung Leuser - the home of Orangoutang.
Represented by: Mr Tauno Aijala, VP Programming and Jorma Sairanen, Programme Manager/Head of Acquisitions

Yleisradio - YLE
Jean Sibelius - 91 Springs* (55 mins) Feelings and thoughts of the composer illustrated with pictures, archive material and quotations from his diary and correspondence.
Alvar Aalio* (59 mins) The famous Finnish architect, pioneer of Functionalism, as a person, his work, his surroundings and the society in which he lived.
Janiior Jefi* (4 × 15 mins) Silent slapstick comedy series on a funny little man with a broom keeping order in the yard inspite of grumbling residents and tricky young rascals.
Tricks of Brer Rabbit* (8 × 9 mins) Cartoon series based on classic stories of J.C. Harris. The inquisitive rabbit bounding around in many exciting adventures and sticky situations.
Leonardo's Windows (82 mins) A play on two time levels: Leonardo Da Vinci painting - his fresco 'The Last Supper' and two specialists conserving the painting.
Represented by: Mr Nils Ljungdell, Chief of Film Department and Ms Ouli Scire, Programme Sales.

France

Cinexport
Peaux de Vache* (95 mins) Ten years have elapsed. Roland the elder brother returns from prison. Everything has changed.
Migrations* (110 mins) A colourful story depicting the spectacular historic fresque of the migration of the Serbs.

Terre Sacree* (95 mins) A beautifulpicture shot in Chile, telling of Mateo's return to his homeland.
Natalia* (97 mins) A film illustrating the French film world of the forties, and the story of Natalia, a Polish Jew.
Moi et Moi* (90 mins) An isolated service station, situated in the wilderness is the home of Christophe and his mother Jeanne.
***Represented by:** Mr Albert E. Caraco, Chairman of the Board and Mrs Anne Marie Rombourg Caraco, Managing Director.*

Creativite et Developpement (C & D)

Fantome de L'Opera* (1 hour). Fiction based on the famous Gaston Leroux book.
The Olympic Challenge* (75 mins) Story of a 13 year-old girl whose only dream is to participate in the Olympic Games.
Heathcliff (86 × 22 mins)
Dennis the Menace (78 × 30 mins) Dennis' world is a place of laughter, fun and comedy and thrilling adventures.
Inspector Gadget (86 × 22 mins) The first gadgetised and bionic inspector working for Interpol.
***Represented by:** Jacques Peskine, Managing Director and Martine Desroches, International Sales Manager*

Eureka Productions

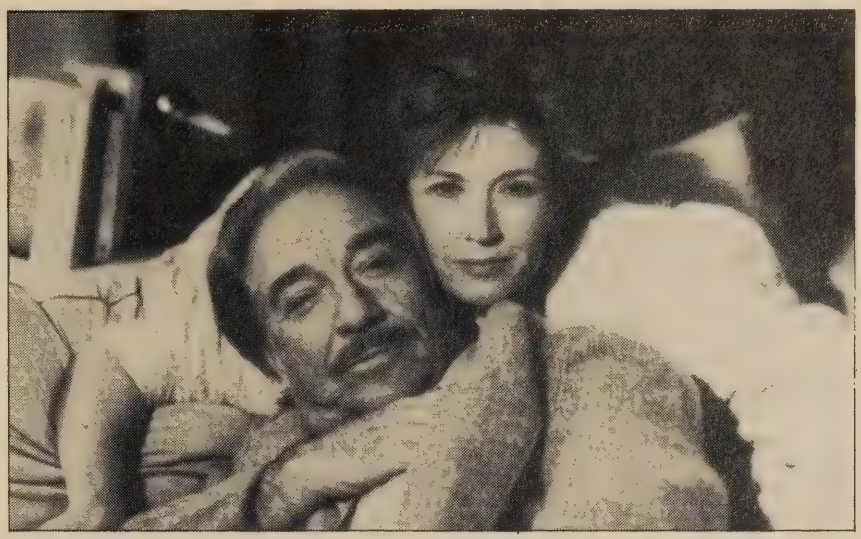
Midnight Caller* (13 × 60 mins) Action drama about an ex cop turned late night show host.
Paradise* (13 × 60 mins) An 'authentic' western series starring Lee Horsley (Matt Houston).
Studio 5B* (13 × 60 mins)
LBS Live Event Specials* Manhunt. Ufo cover-up, etc...
52 American Classics Package
***Represented by:** Joel Nuffer, President and Cuetient Rubio. Sales Assistant.*

Pandora

Dadah is Death* (2 × 94 mins) A new mini-series based on a true story about a mother (Julie Christie) who tries to free her son who was arrested in Malaysia for drug smuggling.
Scandal in a Small Town (94 mins) A tv movie starring Raquel Welch as a waitress in a small town who sues the school board for allowing racist teachings.
Laura Lansing Slept Here (94 mins) A comedy starring Katharine Hepburn as a famous novelist who goes to stay with an average suburban family.
***Represented by:** Christian Bourguignon, President and Peter Tomlinson, Sales Manager.*

Procidis

Once Upon A Time ... Life (26 × 30 mins) An infinitely tiny world described in a humorous fashion to the younger public.
Once Upon A Time... Man and .. Space (52 × 30 mins) The humorous tale of man, his evolution through the ages and his adventure in space.
The Adventures of Jeremy/Colargol (53 × 15 mins) The adventures of a young bear that sings and is interested in everything, and the joys and tribulations that result from this curiosity.
Where the Sky Begins (14 × 30 mins) Fiction based on the early days of aviation, the first pioneers and their strange flying machines.
Graine D'Ortie (13 × 26 mins) Adventures of a young child who discovers the world of grown-ups.
***Represented by:** Albert Barille, President and Frank Barille, Sales Manager.*



Pandora: Who's That Boy?

Revcom

Hills End (6 × 25 mins) After a wild storm, a group of school children are faced with the difficult problem of survival until help comes.
The True Story of Spit MacPhee (8 × 25 mins) Spit MacPhee is a natural boy in a natural landscape, but after his grandfather's death his freedom and independent spirit are threatened.
The Alien Years (6 × 60 mins) The saga of Elizabeth Muller, her marriage with a German immigrant and her fight against racial prejudices.
A Waltz Trough the Hills (5 × 25 mins) The delightful story of 2 children who after their mother's death, set out to 'walk' to England.
Sugar and Spice (20 × 25 mins) A series for all the family in which the 2 heroines of this hilarious story get up to all sorts of pranks and adventures.
***Represented by:** Antoine de Clermont-Tonnerre, Chairman and Yves Pasouier, Managing Director.*

Your
CONTACT
in FINLAND
See us
at MIPCOM
stand 13.23

YLEISRADIO

Programme Sales, Mrs Outi Seire, TV-Centre SF-00240 Helsinki
Tel (358-0) 418811 Fax 144104 Telex 121055
Coproductions, Mr Juha Vakkuri, Box 95 SF-00251 Helsinki
Tel (358-0) 441141 Fax 4013390 Telex 124735

Societe Francaise de Production et de Creation Audiovisuelles

30 Ans De Cinamea (52 mins) The French Exhibition about the '30 years of Cinema'.
La Face De L'Ogre (1 hour 30 mins) A small hotel in the mountain visited by alpinists, trying to climb the 'monster' and by tourists spying these mountaneers in search of victory, and sometimes of death. Two women, Marion and Helene are friends, but then Helene's husbands dies, victim of a storm in the mountain.
La Valise En Carton (6 × 52 mins ot 3 × 100 mins) Linda de Suza's authentic story. Born in a numerous and poor portuguese family, entrusted to a strict orphanage from her childhood to 13, Linda had to work, emigrated to France, where she will reach success and glory thanks to her voice, until the ultimate consecration: the 'Olympia' in 1983.
Le Desir Attrape Par La Queue (52 mins) The surrealistic play written in 1941 by Picasso, transposed for television by Jean-Christophe Averty: real actors combined with synthetic images and pictures of the time of this play.
Tancrede Le Croise (30 mins) Combination of an original choreography in real sets and sythetic images.
***Represented by:** Philippe Guilhaume, PDG and Claude Lemoine, Delegate For Communication*

German Democratic Republic

GDR Television: The Visionary

Television of the German Democratic Republic

The Visionary (90 mins) Television film based on a novel fragment by Fridrich Schiller (1759-1805).
Going to Bed, Bare Footed (7 × 60 mins) Family series.
Saxony's Splendour and Prussia's Glory A film cycle in six parts.
There Are Five of Us (91 mins) It is a wonderful, honest love film, without false promises and full of emotion.
Silent As The Night (85 mins) Television detective film of the series: Police Call 110.
***Represented by:** Dr Hans-Joachim Seidowsky, Vice Chairman State Committee for Television and Werner Schneider, Deputy Director of Export-Import.*

Hong Kong

IFD Films and Arts/ADDA Audio Visual

Zodiac America 2 - Evil Destroyer (90 mins) A minister must go against unnatural power as he attempts to destroy an opium empire.
War City Platoon 5 - Law of Honour (90 mins) Two detective are asked by the Philippino police force to investigate a tough case.
American Commando 6 - Kill Butterfly Kill (90 mins) An American commando seeks the help of a rape victim to take on a criminal organization.
American Commando 7 - Sweet Inferno (90 mins) An American commando must stop an opium refinery from being built.
American Force 4 - Soldier Terminators (90 mins) The American Force stops a terrorist group from taking over a revolutionary army.
***Represented by:** Mr Joseph Lai, Chairman and Ms Betty Chan, President and Executive Officer*

Hungary

MTV Enterprises

A Drama On Hunting (96 mins) Based upon the novel by Chekhov. A strange eternal quadrangle.
The Fantastic Aunt (100 mins) The Fantastic Aunt returns from South Africa and undertakes to take care of her relative's naughty sons, when the parents travel abroad for holiday.
Fables* (13 × 7 mins)
The Traveller of Wavelengths* (30 mins) A man keeps on turning the knobs of his wireless and from the various sorts of music there something comes to his mind.
Twelve Months In The Wood* (12 × 25 mins) Film producers have paced the wood for five years in order to present the transformation of wood-life caused by the change of months.
***Represented by:** Mr Endre Florian, Director Int'l Co-productions Sales Service and Mrs Maria Szabo, Head of Sales.*

Ireland

Gandon Productions Ltd

Niall Toibín Live (52 mins or 82 mins) Ireland's leading funny man in cabaret. A master of timing and characterisation. Uproariously funny.
Stories From Ireland As Told By Eamon Kelly (52 mins) Eamon Kelly, Ireland's traditional storyteller captures the imagination with his fund of stories.
Songs of Ireland (52 mins) Spectacular TV Film of Ireland's best loved songs filmed in concert and on location in Ireland.
***Represented by:** John Baragwanath and Niall McCarthy, Joint Managing Directors.*

Strongbow/Green Apple Group

The Dubliners Dublin (52 mins) An affection portrait celebrating Dublin's Millenium, featuring the music and works of the Dubliners.
Graveyard (60 mins) A unique and evocative documentary which looks at a day in the life of a graveyard.
Creditors (60 mins) Powerful adaptation of Strindlberg's autobiograpical play about a woman's complex relationship with her two husbands.
AIDS - A Priest's Testament (52 mins) A moving documentary about Bernard Lynch's struggle to minister to Aids victims in New York.
Rapid Roulette/Matchplay (85 × 30 mins) Fast moving gameshows and formats available.
***Represented by:** John Kelleher and Conor McAnally.*

Italy

DB Media Srl

Housesitter (90 mins) A mad scientist seeks human brains for his cranial-cortex pyramid created from outdated household appliances.
Victory (180 mins) On the eve of World War I a nation fights for its freedom from the obsessor.
The Seduction of Europe (105 mins) Author and dramatist Heinrich Von Kleist searches for insight but encounters a series of bizarre characters.
Velvet Dreams (93 mins) A young woman's sexual fantasies plunge her into her nightmare of violence.
The Soultangler (90 mins) A young reporter investigates a series of brutal murders and uncovers a terrifying secret.
Represented by: *Vito Di Bari, President and Riccardo Di Bari, Managing Director*

Pegaso Inter-Communication srl

L'Appassionata (97 mins) A dramatic love story between a 40 year old woman and a young American student.
Before the Revolution (110 mins) A young man breaks off with the bourgeois society he belongs to follow his revolutionary ideal.
Immacolata and Concetta (97 mins) The dramatic love story between two women who meet in jail and share a common fate of desperàtion in the hard reality of Naples hinterland.
Tarkowvsky Trilogy (3 × 60 mins) Three special where the director reveals himself - as never before - talking about his life, work, and beliefs. A real spoken autobiography with numerous excerpts from his movies.
Hollywood Rebels (3 × 120 mins) Three exclusive specials of the three most legendary stars Hollywood ever produced: J. Dean, M. Clift, M. Brando, following their life, work and myth again.
***Represented by:** Maurizio Castellano, President and Paolo Lombardo, Director.*

Sacis

Young Toscanini By Franco Zeffirelli, starring C. Thomas Howell and Elizabeth Taylor. In the magic of Rio de Janeiro, a tender love story reveals to the world of music a genius at the age of 19.
The Bethrothed (5 × 90 mins) Based on Alessandro Manzoni's legendary novel, this is a story of love, deception, murder, intrigue, over-whelming emotions in a fresco of 17th century Italy.
The Octopus 4 (10 hours) Corrado Cattani, the hero of Octopus 1-2-3 comes back in a new struggle against the tentacular mafia.
Cellini (3 × 60 mins) In a Renaissance framework, the adventurous private and public aspects of the life of the great Florentine artist.
Don Bosco Don Bosco, who was canonized just over 50 years ago, is familiar to millions of people all over the world, and to commemorate the centenary of his death, an actor - Ben Gazzara - agreed to play him in a film written by Ennio De Concini, directed by Leandro Castellani.
***Represented by:** Sesto Cifola, Marketing Director and Gioia Avvantaggiato, International Sales Manager.*

Starlight Srl

Incei Italian Classics A library of approx. 100 classic features starring Sordi, Gassman, Sophia Loren, etc.

Incredible But True (26 × 13 mins) The incredible feats of extraordinary personalities.

The World in Flames Mini series documentary on the World War II, containing original footage.

1931, Once Upon a Time in New York (87 mins) Feature film, starring Richard Conte, Lionel Stander, Irene Papas, Adolfo Celi.

Cine Gold II A package of 20 feature films for Latin America dubbed in Neutral Spanish.

***Represented by:** Riccardo Cepparo, Gabriella Cepparo.*

Japan

NHK Enterprises Inc

Shingen* (12 × 52 mins) An epic tale of history's greatest samurai.

The Mark of Musketeers (52 × 25 mins) Action, adventure and excitement. State-of-the-art animation adapted from stories of Dumas.

The Challenge From Asia - The Age of Pacific* (2 × 52 mins) A though study of 'Newly Industrialized Countries' and the effect to the world market.

Computer Schock* (3 × 52 mins) The history and future of our computer society.

The Unveiled Highlands (4 × 50 mins) The people and wildlife of Daxinganling mountain range, one of the few areas in the world to remain unexplored.

***Represented by:** Masahiro Nagata, Senior V.P. and Ichiro Tsujimoto, Sales Executive*

Nippon Animation

Topo Gigio (45 × 30 mins) Topo Gigio, a sweet mouse character created by Maria Perego, is now in an exciting animation series.

Manxmouse (70 mins) Great adventure of funny looking Manxmouse, having long ears and no tail. Written by Paul Gallico.

Jakobus Nimmersatt (70 mins) Peter the fairy and animals of 'the Placid Forest' fight against the villagers to protect the trees.

The Story of Anne Frank (70 mins) Documentary and animation based on 'Diary of Anne Frank', a famous work revealing the unforgettable tragedy of the 20th century.

***Represented by:** Mr Yasushi Takasaki, VP International Sales and Production.*

Toho International Co.

Borgman* (35 × 30 mins) Animation TV series.

Moeru Oniisan* (24 × 30 mins) Animation TV series.

Gale Force 2 - Destruction* (50 mins) Feature animation film.

Godmars* (56 mins) Feature animation film.

Saramanda* (50 mins) Feature animation film

***Represented by:** Mr Hisanori Hiranuma, Managing Director*

Tokyovision Inc

Contemporary Japanese for Business* (5 ×60 mins) First authorized contemporary Japanese language course, for business, available for all media.

Greatest People in the World (92 × 15 mins) Animated cartoon for educational and entertaining. Most successful series in the market.

***Represented by:** Mr Takahashi, President and Mr Inagaki, Sales Executive Manager.*

Netherlands

Belbo Film Productions B.V.

Demjanjuk (50 mins) Documentary on the Demjanjuk courtcase, based on the original courtroom footage.

Revolution Revisited (4 × 50 mins) Documentary series. A journey with Dany 'The Red' Cohn Bendit, leader of the French student revolt of 1968, as he visits his counterparts today, and looks back.

The Reds and the Whites (50 mins) Documentary on the Russian Orthodox Church in the Holy Land, where the Revolution is still being fought.

Far From Vietnam (50 mins) Documentary on the insider's record of Vietnam's revolution told by the guerilla fighters, political chiefs and opposition leaders, who themselves have become 'boat people' and were forced to flee their liberated homeland.

Unsettled Land (3 × 50 mins) Feature on a daring challenge of young people to create a just and new world under cruel and trying circumstances - the story of the early pioneer in Palestine.

***Represented by:** Ludi Boeken, Chief Executive and Ingrid Lochem, Sales Executive.*

Ennovision International B.V.

The Worldchampionship of Magic 1988 (30 hours) 30 hours of unique magic-footage of the Worldchampionship 1988, plus a 98 minute Gala-Winners Show hosted by Paul Daniels.

The Golden Classics 20 classic feature films that marked the history of cinematography.

The Blood of the Earth (55 mins) Documentary on Taiwan and its enormous ecology problems.

Passion (13 × 30 mins) Portraits of people with peculiar passions.

Tenn (13 × 50 mins) Drama series about a European satellite.

***Represented by:** E.L.P. Rijpma, Chairman and Eric Boudot, VP China.*

NIS Film Distribution Holland

A Day in the Life of a Child* (26 mins) The series concentrates on the daily life of a child in the Third World. The profits of the sale of the series to non-participating countries and other benefits resulting from this project will flow to Unicef International.

House Holding* A series of clay-animation films about alternative ways of sharing the household responsibilities.

Genesis* (56 mins) Observations on the creations of five works of art.

Chiloscyllium Griseum: Life and Development* (24 mins) For 300 million years sharks have roamed the seas of this earth, a proof of their efficient build and reproduction.

Cannot Run Away* (60 mins) Search into the reality of white slavery, the trafficking of women and forced prostitution.

***Represented by:** Mr G.A. Van Leeuwen, Head Film Distribution and Mr S.P.J. Gelijsteen, MEMO Media Marketing Organisation.*

Radio Nederland Television

Nature In Concert (60 mins) Featuring a.o. Madeline Bell and the Metropole Orchestra.

The Faces of our Future (30 mins) Children in Holland.

Building a Building (50 mins) Our architects' philosophy.

Miniature Dream (20 mins) A child in Madurodam.

***Represented by:** Ton Van Der Horst, Manager and Pieter Landman, Executive Producer*

BUILDING A BUILDING

A television documentary about a remarkable new building in Amsterdam and the architect's philosophy.

Duration: 48'30''

MIPCOM
STAND 16.18 / 18.15

RNTV

Radio Netherlands Television

P.O. Box 222, 1200 JG Hilversum,
The Netherlands. Phone 3135 14337 / 16151.
Telefax 3135 18112. Telex 43336 womr nl.

VPRO Television Holland

Children in South Africa (25 mins) Documentary about white and black children in South Africa. Their opinions about political issues like Apartheid.

State of Welfare (64 mins) Award winning documentary about two elderly people trying to find their way in our so called 'state of welfare' society.

Dr Krankenstein* (7 × 25 mins) Medical horror series for children, with a lot of information about the human body in a humorous way.

Erotic Panorama's* (3 × 60 mins) Documentary series about the sexual revolution and its influence afterwards on the Dutch population.

Circumstances* (70 mins) Documentary about drug addicts in Amsterdam, living together in a boarding house.

***Represented by:** Danielle Lunenborg, Assistant Purchase Department and Linda Snoep, Purchase Department Youth.*

Nordisk Film: Friends Forever

New Zealand

Energy Source International Group

The Rainbow Warrior Conspiracy* (2 × 2 hours) An international thriller revealing the French secret service's plot to bomb Greenpeace flagship, the Rainbow Warrior.

The Great Escape* (30 × 22 mins) To make the most out of your vacation each week we present three dream holidays.

Simply Marvellous (39 × 23 mins) Graham Kerr, ex Galloping Gourmet is back with a new and healthy approach to gourmet cooking.

Jean Batten - Garbo of the Skies* (52 mins) Reveals the life of the last of the legendary solo pilots of th 1930's

The First Second (3 × 24 mins) Explores the extraordinary life and inventions of the lost Buergi.

***Represented by:** John McEwen, Chairman and Sue Thompson, Manager International Sales.*

New Zealand National Film Unit

Who Ate the Last Moa?* (24 mins) This bird which reached 3 metres n height, could not just have disappeared.

White Boots and Busby* (48 mins) A documentary about Marchers and Marching - New Zealand style.

The Lake That Exploded (51 mins) An unusual study of the dynamics of nature in change.

***Represented by:** Bronwen Stewart, Programme Sales*

New Zealand Film Commission

Beyond Gravity* (50 mins) Romantic drama in which a glassblower falls in love with an Italian burglar.

Kanaky Au Pouvoir* (29 mins) New Caledonia's native Kanaks struggle for justice.

Lounge Bar* (12 mins) Three people meet in a hotel - where and when have they met before?

Rushes* (12 mins) A bizarre drama of obsession.

Talkback (50 mins) A young woman has the most surprising night of her life - on the air.

***Represented by:** Lindsay Shelton, Marketing Director*

TVNZ International

Strangers* (6 × 24 mins) Secrets, mystery masks and disguises. A drama of intrigue created by internationally acclaimed childrens author Margaret Mahy.

Wild South - Islands Of The Iguana* (1 × 48 mins) Lush, tropical Jiji - Home of the multi-coloured banded and pure black and white Iguana - how can these creatures be so different yet the same?

Wild South - Land of the Kiwi* (1 × 48 mins) Legend tells us these islands were fished from the sea - New Zealand - so remote, so strange.

Icebreaker (6 × 52 mins) It's not just the Soviet Union - It's a human and unique look at the Soviet people.

***Represented by:** Mrs Helen Tourrell, General Manager and Miss Leigh Wilson, Sales Executive.*

Poland

Film Polski Ltd

Kill me, Cop* (122 mins) A fight for live and death, a dual between men: dangerous criminal and police officer.

Cupid's Bow (93 mins) Cracow 1914 - mobilization. Mary's husband has been called into the army. She cannot be alone.

Big Shar (86 mins) A longtime cardsharper seeks a quiet refuge in a backwater townlet, but he cannot ply quiet waters.

OCharles (99 mins) Erotic friendship is the best state of the mind and spirit - it's Charles's philosophy of life.

H.M. Deserters (2 × 166 mins) The military barracks in a small Hungarian town is the drain for politically suspect soldiers of the Austria-Hungarian empire.

***Represented by:** Mr Stanislaw Izydorczyk and Mrs Jadwiga Kobylinska.*

Poltel Agency

Magnate (180 mins) An epic tale of the twilight of a powerful Polish-German family Von Pless (Von Teuss in the film) starting in the first years of the XXth century.

Thr Rump of a Great Whale (81 mins) The youth of 30 year-old man is gone, the future is far from entrancing - what next?

Artist With His Head In Flames (50 mins) Film shows the life and work of Ignacy Jan Paderewski, pianist and composer, politician and social worker, virtuoso of world-wide fame.

A Ballad of Lampart Dorota (30 mins) Film tries to answer for the question: what a strong personality you must have to defend being different, to protect your own world.

***Represented by:** Lew Rywin, Director General and Anna Popczyk, Head of Sales.*

Portugal

RTC-Radiotelevisao Comercial

Pierrot Lunaire* (44 mins) Arnold Schonberg's Pierrot Lunaire was written between March and September of 1912 based on a collection of 21 poems.

Astor Piazzolla* (54 mins) Recording of single concert at 'Coliseu dos Recreios' in Lisbon with Astor Piazzolla and his quintet.

Children of the Road and the Wind (4 × 25 mins) A journey to an unknown world. The discovery of the world of the Portuguese Gypsies.

Port Wine (50 mins) The production cycle of Port Wine widely appreciated is the theme of this documentary.

Tales of a Fox The wonderful adventures of Jump Puddles, the Fox, who lives in the woods with his amazing friends.

***Represented by:** Mr Jose Maria Trindade and Maria Jose Duarte, Head of Sales Department*

Spain

BRB Internacional S.A.

Bobobobs (26 × 30 mins) The stories and adventures of the funniest and craziest bunch of space travellers.

The Wisdom of the Gnomes (26 × 30 mins) Based on the famous book 'The Gnomes', this is the story of Klaus (a gnome-judge) and his assistant (Dany).

David the Gnome (26 × 30 mins) Based on the famous book 'The Gnomes', this is the life and adventures of a Gnome-Doctor named David and his family

Around the World with Willy Fog (26 × 30 mins) Based on the book by Jules Verne 'Around the World in 80 Days' with the characters being portrayed by animals from around the world.

D'Artacan and the Three Muskehounds (26 × 30 mins) Based on the novel by Alexander Dumas totally adapted for children with the characters portrayed by dogs.
Represented by: Mr Claudio Biern Boyd, President and Mr Maria Aragon, International Sales Manager.

Virginia Films S.A.

Gaudi* (60 mins) The life and work of Antonio Gaudi seen from the point of view of his contemporaries.
The Neon Man* (100 mins) Criminal affairs at their highest stage with an unforseeable end.
La Senyora (98 mins) A woman's story. Sold to more than 15 markets all over the world, including U.S., U.K. France, etc.
Represented by: Mr Pacho Poch, President and Mr Thomas Spieker, International Sales Manager.

Sweden

Nordisk Film

Katinka* (95 mins) A romantic story about forbidden love by the turn of the century.
Friends Forever* (95 mins) Describes what it takes to be young in the 80's.
Murder in the Dark* (99 mins) An undistinguished criminal reporter, a lone wolf in the darker neighbourhoods has had it.
Murder In Paradise* (100 mins) A nameless reporter who chooses his own ways among more or less shady elements.
Samson and Sally* (65 mins) An animated adventure of the little white whale.
Represented by: Mr Jesper Smith, Vice President and Mr Carl Goran Anderson, Sales Manager

Sveriges Television (SVT)

The Horse's Eye (3 × 45 mins) A story about moving from the country to the city, but also about two youngsters moving on from childhood to adolescence. Awarded a Rockie for best limited series 1988 and an honourable mention at Prix Danube 1987.
Mr Bohm and the Herring (12 mins) An animated film for children and grown-ups about Mr Bohm, who never takes anything for granted and often thinks about life's mysteries. Awarded first prize in the animation class at Prix Jeunesse 1988.
Today Gold Tomorrow Dust. Delightful Landing. Life-Size Target. Three detective stories - each consisting of 2 parts.
ZXerxes (6 × 30 mins) Drama series for teen-ages, their parents and grandparents about Xerxes, 18, and his two mates on their precarious way from school-leavers to working men.
Between the Camel and the Fuel Pump (30 mins) Documentary about the Afars, a legendary people threatened by extinction.
Represented by: Mrs Elisabeth Frstam, Head of Programme Sales and Mrs Cunilla Mohlin, Sales Executive.

United Kingdom

Arts Council Films

Kantor (40 mins) Outstanding theatre director Tadeusz Kantor consents to a rare interview which provides a pivot for many radical scenes of performance, capturing a most spirited imagination in action.
Exit No Exit (26 mins) A love story - both real and imaginary, told in dance and music, filmed on location in the London Underground.
Habib Jabib: Poetry of Defiance (26 mins) This leading poet articulates the peoples of Zia's Pakistan.
Freefall: Gaby Agis (26 mins) Dance is taken out of the confines of the theatre and into new spaces - roof tops, narrow streets, building sites - the 'urban' landscape.
Alter Image Series III (10 × 26 mins) The best of recent new work in the arts, music and performance returns with items ranging from high energy jazz dancers IDJ, traditional tribal drumming from 26 Africans - the Drummers of Burundi, Kaidan - a dramatised version of a Japanese ghost story to a post-punk dance of of with and style by Companie Chopinet in costumes designed by fashion darling Jean-Paul Gaultier.
Represented by: Angie Mulhall, Film Sales Executive and Sarah Wynne, Film Sales Assistant.

BBC Enterprises

Tumbledown Profoundly moving film based on the actual experiences of Robert Lawrence, a young lieutenant in the Falklands War.
An Affair of Mind A gripping psychological thriller starring Stephen Dillon and Amanda Donohoe adapted from a story by top crime novelist Ruth Rendell.
Harry's Kingdom Timothy West stars as Harry King a double glazing magnate who wants to reward his top salesman at a glittering extravaganza party.... but the tables are turned.
The Journey The Journey is the follow-up to one of the most powerful TV films ever made - 'Fourteen Days in May' which told the story of Edward Earl Johnson as he faces execution.
Christabel The extraordinary story of Christabel Bielenberg, a young Englishwoman who lived through the Second World War as a German citizen.
Represented by: James Arnold-Baker, Chief Executive and Keith Owen, Director Programme Sales

Central Television Enterprises

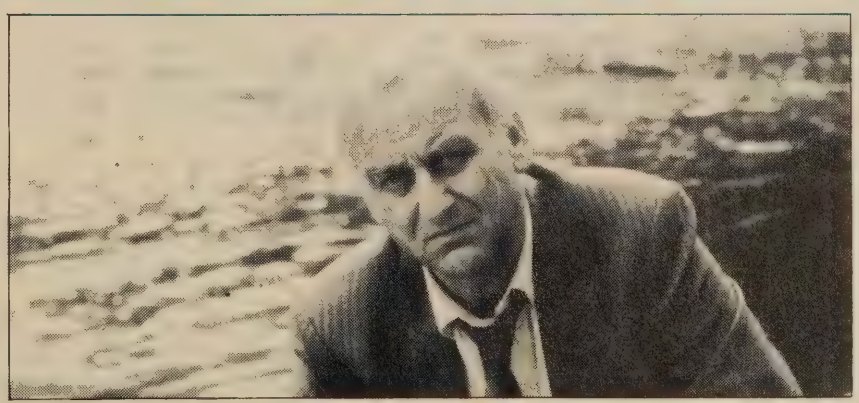
In Search of the Assassin (1 *1/2 hours) In 1984, Susan Morgan, a freelance British journalist was badly injured in a bomb attack whilst covering a press conference held by Nicaraguan rebel leader Eden Pastora. It took 18 months for her to recover from her injuries. In this documentary she returns to the site of the attack, talks to colleagues also maimed and examines the motives and the men behind it.*
Gentry (1 hour) Former pop star Roger Daltrey stars as a leader of a gang who have to use nefarious means to recover the proceeds of a robbery secreted in a recently sold house.
Album (6 × 30 mins) Six of the finest contemporary artists in popular music each perform a visual album. Starring Ruby Turner, Natalie Cole, T'Pau, Louise Goffin, Nona Hendryx, Carmel.
A Couple of Charlies (30 mins) Sensitive play for young people telling the moving story of a young boy abused and neglected by his parents.
Inspector Morse (7 × 120 mins) John Thaw plays the crossword-loving detective based in Oxford. Kevin Whately plays his side-kick and together they unravel mysterious murders set against the backdrop of the university town. A third series is presently in production.
Represented by: Philip M. Jones, Managing Director and Bill Allan, Director of Sales.

Channel 4 International

Eleven Minute Films (10 × 11 mins) A series of award-winning short dramas shot on 35mm, mainly by new film-makers.
Lennon/Goldman: The Making of A Bestseller (78 mins) A critical study of the making of Albert Goldman's sensational biography of John Lennon, containing interviews with close associates of Lennon and personalities who helped Goldman with his research.
Reagan on Reagan (3 × 40 mins) A profile of Ronald Reagan, his life and his eight year presidency, including interviews with Nancy and Ronald, former members of his administration and Hollywood stars.
Testament (7 × 52 mins) Writer and archaeologist John Romer presents this 7 part series which studies the origin and authorship of the Bible, with the help of archaeological and scientific evidence.
Iquitos (1 × 52 mins) Portrait of Peru's exotic jungle capital, 2,300 miles up the Amazon, the furthest inland port in the world.
Represented by: Jane Small, Programme Sales Manager and Frances Berwick, Sales Executive

Colstar Communications and Entertainment

The Life and Times of Lord Mountbatten (12 × 1 hour)
The National Gallery - A Private View (12 × 30 mins)
Kenneth Clark's Romantic and Classic Art (14 × 30 mins and 1 hour special)



Central: Inspector Morse

Daley Thompson's Bodyshop (6 × 30 mins)
The Man Who Loves Giants - The David Sheperd Story
Represented by: Steve Goddard, Executive Producer and Amanda Lowndes, Executive.

Cori Film Distributors Ltd

Slow Boat From Surabaya (6 × 1 hour) A fascinating documentary series on South East Asia with Jack Pizzey, presenter of the award winning 'Sweat of the Sun, Tears Journey'. From the snow caps of Eastern Indonesia to rivers of tangled lotus, from the steep stacked rice terraces of the Philippines to the rolling grasslands of north western Vietnam.
The Dreyer Package (119 mins) An event of international importance - February 3 1989 - the Centenary of the birth of Carl Th. Dreyer who directed 4 great films from Denmark:
Flying Doctors (76 × 1 hour) This top rating Australian series has now just finished filming its fourth series. Filmed in broad expanse of the great Australian outback the series highlights all the excitement, action, drama, human triumph and tragedy what made the mini-series an international success.
Tim Tyler (13 × 30 mins) The embracing and exciting story of a young boy who sells his laugh to support his widowed mother and then has do do battle with a wicked baron to get it back.
Zoo Family (26 × 30 mins) For Dr. David 'Mitch' Mitchell and his children Nick and Susie, the dream of children all over the world comes true. They are the Zoo Family and their home is the Royal Melbourne Zoo.
***Represented by:** Judith Bland, Director and Liz Cook, Sales Executive.*

FilmFair

The Chillin' Krew Animation puppet series consists of four young children and their dog, kitted out in the latest streetwise hip-hop gear.

FilmFair: The Chillin' Krew

Globo International (London) Ltd

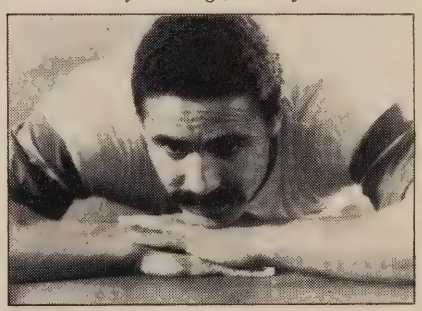
The Promise* (9 hour) Determined to fulfil a promise, a simple man falls victim for political circumstances.
The Right to Love (160 × 30 mins) Set in 1900, a dramatic story of love and mystery
Wheel of Fire (180 × 30 mins) Contemporary story of big business power and corruption.
Football - Brazilian Cup Matches from the Union Cup. The best of the most spectacular football in the world.

Globo International: The Promise

Diadorim (15 hours) A story of war and forbidden love in the Brazilian backlands. Entirely shot on location.
***Represented by:** Roberto Filippelli, Sales Director and Maria Alvarez, Sales Executive.*

Granada Television International

The Hound of the Baskervilles* (120 mins) Jeremy Brett stars as Holmes solving his most famous case.
Wipe Out* (5 × 60 mins) Thriller set in a world ruled by machines. A computer goes berserk and a top scientist goes missing.
Daley* (52 mins) Profile of the great Olympic decathlete Daley Thompson as he prepares for Seoul.
On the Big Hill* (6 × 30 mins) Blow-by-blow record of an attempt to climb Everest for the first time via the northern route.
Surgical Spirit* (3 × 60 mins) Sophisticated comedy series starring Nicola McAuliffe as a woman surgeon and Duncan Preston as an anaesthetist.
***Represented by:** Vivien Wallace, Chief Executive and Wendy Stebbings, Head of Sales.*



Granada Television: Daley

HTV

The Big Knife* (120 mins) The classic Clifford Odets play about a movie star torn between his career and his love for his wife.
The Snow Spider* (4 × 30 mins) Story of magic and fantasy based on award winning children's novel by Jenny Nimmo. Starring Sian Phillips.
Better Days* (90 mins) This superb film drama highlights the clash of generations and social classes. Stars Glyn Houston.
Bubblegum Brigade (Dramarama)* (30 mins) Bill Oddie stars as father William in this comedy/drama about a group who mend broken hearts - a sort of human care bear.
Trailblazers* (6 × 30 mins) Teams from six countries compete in outdoor events among the beautiful lakes and mountains of Wales.
***Represented by:** Vincent Nelson, Head of Business Affairs and Susan M. Clark, Head of International Sales.*

Henson International Television

Jim Henson Hour* (13 × 1 hour) Entertainment and variety created specially for an NBC primetime family audience.
The Ghost of Faffner Hall* (13 × 30 mins) New live action series for family audiences introducing new puppet characters and innovative music curriculum.
Charlie Chalk* (13 × 15 mins) Exciting new series of stop-frame animation from the creators of Postman Pat.
Rarg* (1 × 30 mins) Epic new animated special set in a fantasy world.
Metronome Collection* Five new fantasy adventure films from Denmark.
***Represented by:** Peter Orton, Chief Operating Officer and Sophie Turner Laing, Sales Director.*

Henson: The Ghosts Of Faffner Hall

Ideal Opix Sales Ltd

Arabian Knight: The Story of Said Aouita* (1 hour) Doumentary on this outstanding Moroccan athlete.
Grand Slam* (30 mins) Tribute to Don Budge, 1st tennis Grand Slam winner featuring Charlton Heston, John Forsythe and Budge Patty.
Virtuoso* (2 × 1 hour) 1 million TV film. The moving and dramatic story of John Ogdon, world class pianist.
Completely Pogued* (1 hour) Popular Irish rock band, the Pogues filmed live with interviews on St. Patrick's day.
At the Sound of the Tone* (1 hour) Contemporary music scene in New York. Famous artists and their influence on modern pop culture.
***Represented by:** Mr Kevin Christie, Managing Director and Mr Richard Madigan, Director of Sales.*

Interprom

Some Call It Jazz (12 × 30 mins) Featuring New Age artists Scott Cossu and Liz Story plus such stars as Herb Ellis, Brian Torff and Ernie Watts.
B.B. King - Live at Nicks (1 × 60 mins) Recorded in Dallas, Texas this concert songs such as 'The Thrill is Gone' plus interviews.

CORAL CORAL

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distributor of over 2,000 successful hours per year of Telenovelas, Series, mini-series, musicals, specials and documentaries produced by CORAVEN and broadcasted by RCTV, the number one TV network in Venezuela – Channels 2,3,7,10.

CORAL cordially wishes all MIPCOM participants a most happy and successful convention.

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CORAL CORAL

At The Maintenance Shop (16 × 30 mins) Concerts recorded in Iowa featuring Tower of Power, John Mayall, John Sebastian and Chick Corea.
Represented by: Clive Woods, Managing Director and Alison Hulett, Administrative Assistant

ITEL

A Taste for Death (6 × 1 hour) PD James thriller series from Anglia TV.
The Christmas Wife (78 mins) US feature movie from Orbis.
Unauthorized Biography (4 × 2 hour) Series uncovering the real story on the rich and famous. Jane Fonda is candidate number one.
Antartica - The Last Frontier (3 × 1 hour) Anglia TV's major series on the precarious future of the world's last great wilderness.
Mountains of Wate/Igapo - The Flooded Forest (2 × 1 hour) Two wildlife specials' from Survival.
Represented by: Tim Buxton, Chief Executive and Frank X Miller, Senior Vice President.

J & M Entertainment

Starlight Children's Musical
The Gallavants Children's Animated Musical
Rachel River Drama.
Thin Blue Line Drama Documentary
Jimmy Reardon Adolescent Drama
Represented by: Michael Ryan, Co-founder and Marjie Woods, International Sales Executive.

Jane Balfour Films Ltd

Dispatches* (40 mins) New series of the current affairs documentaries covering up to the minute and longstanding topics.
A Night In Havana* (85 mins) Trumpeter Dizzy Gillespie in Cuba. A celebration of that trip and of his music.
One Man's Island* (50 mins) Follow the work of artist Keith Brockie into the two worlds of Art and nature.
The Other Europe* (6 × 1 hour) Series on the Communist countries of Europe using archive and contemporary footage and Party interviews.
The World is Watching* (52 mins) Is the news we see on television and read in our papers fact or fantasy?
Represented by: Jane Balfour, Managing Director and Mary Barlow, Sales Director.

King Rollo Film Ltd

Elton* (33 × 5 mins) Visually strong entertaining and educational animated films for children featuring the adventures of four rabbits.
Rig (100 × 30 seconds) New for '88. A series of humorous animated links to put a smile between your programmes!!
The Adventures of Spot (13 × 5 mins) Eric Bill's best-selling childrens's books brought to life by King Rollo Films - what a combination!
Mr Benn (13 × 15 mins) David McKee's classic children's series for BBC TV. Semi animated superbly illustrated stories with a moral.
Towser (26 × 5 mins) A resourceful dog who always comes out on top however tricky the situation. By Tony Ross.
Represented by: Clive Juster, Director of Production and Lucy Ellson, International Sales.

London Weekend Television International

Piece of Cake* (6 × 1 hour) The adventures, heartaches and rites of passage of a World War II fighter pilot squadron.
Poirot* (10 × 1 hour) David Suchet plays the famous Belgian detective Hercule Poirot in this latest Agatha Christie series.

LWT: Poirot

Bust II* (6 × 1 hour) Continuing story of the bankrupt who refuses to go under.
Square Deal* (6 × 30 mins) Contemporary sit-com about a yuppie couple whose relationship changes when they move to a South London square.
Yet Another Audience with Dame Edna Everage* (60 mins) The outrageous Dame Edna takes on another celebrity audience.
Represented by: Sydney Perry, Managing Director and Martha Burke-Hennessy, Director of International Sales.

London Films

Silent Mouse (1 hour) This charming tale reveals the true story which led to the composition of the famous carol 'Silent Night'. The technique is all live action, featuring some remarkable photography with a real mouse.
The Country Girls (103 mins) Feature film make by London Films for Channel 4. Set in the West of Ireland, it stars Sam Neill and tells the story of two fourteen year old girls in the mid-fifties as they leave behind their youth and innocence when they break away from village and convent life.
The Scarlett Pimpernel (142 mins) Action packed historical drama special staring Anthony Andrews and Jane Seymour. It tells the story of the mysterious hero who saved so many French lives during the Revolution.
The Epic that Never Was (70 mins) A BBC television documentary which explores why Josef Von Sternberg's 'I, Claudius' was never completed.
Represented by: Rosie Buntin, Managing Director and Sheila Berry, Sales and Distribution Manager

London Television Services

Perspective (78 × 30 mins) A popular science and technology series comprising 6 series of 13 programmes.
The Classics Collection A unique collection of black/white classic documentaries and films including films produced during World War 2.
AIDS - Completing the Jigsaw (30 mins) A Perspective special which tackles this international problem head-on.
The Sea In Their Blood (6 × 30 mins) Looks at the British isles, a nation with the sea in its lifeblood.
Stock Shot Library Catalogue Lists an extensive source of quality footage for use by film, television and video producers.
Represented by: Sally Barrett, Head of Overseas Marketing and David Faulkner, Sales Executive.

McCann International

Man On The Rim (11 × 1 hour) The story of the peopling of the Pacific basin and the greatest migrations in the history of the human race.
Stringer (8 × 1 hour) Derrick O'Connor playing the part of a Sydney based journalist stars in this dramatic and often humorous new mini-series produced by the Australian Broadcasting Corporation.
Bush Tucker Man (8 × 30 mins) Discovering and recording the food and medicine used by Aboriginal people for thousands of years is the job of bush survival expert Major Hiddins, entertainingly described in this new series.
Nature of Australia (6 × 1 hour) A stunning new wildlife/natural history series that provides a remarkable view of the flattest, driest and strangest continent in the world and its life forms.
The Last Resort (30 × 1 hour) Australia's most famous beach, Bondi, provides the setting for this unusual and compelling drama series centred round three sisters.
Represented by: Jean Thompson, Director and Andrew Luff, Director.

Music Box Ltd

Off the Wall (52 × 30 mins) The beat is on the streets - and that's where the Off The Wall team meets. Covering every major rock, pop, fashion, style and showbiz event.
Rockin' the UK (52 × 30 mins) The programme looks at every aspect of the music scene from the new emerging trends on the club circuit to behind the scenes in the recording studio and the video shoot.
Tracking (52 × 30 mins) Tracking is the programme for the discerning music fan - sophisticated sounds from the biggest and best international artists.
Chart Attack (52 × 30 mins) A lively weekly show in which Simon Potter presents the UK best selling 30 hits based on record sales in a country which has a very strong influence on charts all round the world.
European Top 40 (52 × 30 mins) One of the most visually striking showcases in Europe which is packed with the biggest international rock stars who are touring Europe.
Represented by: Kate Mundle, Head of Sales and Marketing and Julie Kaley, Marketing Co-ordinator

NBD Pictures Ltd

Les Miserables - Stage by Stage (1 hour) The film celebrates the phenomenal success of the musical Les Miserables. This sensational musical is now running or opening in over 30 countries worldwide. Includes interviews with the cast and producers, spectacular stage footage and the symphonic recording of the score featuring the London Philarmonia Orchestra.
The Telemusic Hour (4 × 60 mins) Now nine new programmes in production (Wagner, Verdi, Chopin, Liszt etc..) of this popular series that makes classical music come alive to all audiences, using techniques from drama, film, documentary, music video and theatre. An intimate insight into the lives and music of Mozart, Beethoven, Shubert and Brahms.
Buster - The Inside Story (1 × 55 mins) Starring Phil Collins and Julie Walters. This special takes a behind-the-scenes look at the filming of the movie 'Buster'. Tracks include: 'Groovy Kind of Love', 'Two Hearts' and 'Loco in Acapulco'.
1988/1989 World Dance Championships (60 mins) Entrants from over 30 different nations compete for the title 'World Dance

Champion'. Last year's show featured Sam Fox, Bros and Brother Beyond and guests of equally high calibre will appear this year.
Becket (150 mins) Richard Burton's classic performance as Becket, set against the rich backdrop of 12th Century England. Starring Peter O' Toole and Sir John Gielgud.
***Represented by:** Ms Nicky Davies, Managing Director and Ms Maria Anderton, Sales Director.*

NVC Arts International

Opera Stories (10 × 60 mins) Charlton Heston narrates the story of each of ten operas from the location stipulated by the composer, illustrated by extracts from NVC's unique library of recordings.
George Balanching and Merce Cunningham (2 × 60 mins) Mikhail Baryshnikov dances with American Ballet Theatre. Choreography by George Balanchine and Merce Cunningham.
La Sylphide (75 mins) Royal Danish Ballet production with Nikolaj Hubbe who won first prize at the Eurovision Competition for Young Dancers, Schwetzingen.
Anon (60 mins) Street artists of London, Paris and Barcelona, through their performances provide comment in the debate: how to value art today when it is increasingly valued as a profit generating commodity?
Benvenuto Riccardo (50 mins) Riccardo Chailly at work with his three permanent ensembles, and being interviewed by Dutch music director, Klaas Rusticus.
***Represented by:** Helen Asquith, Director of Television Sales and Paul Hembury, Director of Video Sales.*

Pendulum Communications Ltd

The Fun of Cake Decorating* (6 × 1 hour) A comprehensive series about the internationally popular hobby of cake decorating.
The Bubblies (52 × 5 mins) Children's series with music tape publishing and merchandising already developed.
A Joy For Life* (4 × 1 hour/3 × 20 mins) A series of documentary and instructional programmes about embroidery, tapestry, crochet and lace.
Improve Your French* (2 × 50 mins) A home learning course for anyone with a knowledge of French.
Images De France (6 hours) A home learning video course for beginners and improvers teaching spoken French.
***Represented by:** Brian Norris, Chief Executive and Tom Stafford-Clark, Marketing Director.*

Picture Music International

The Unforgettable Nat 'King' Cole* (60 mins) The first insight to this spectacular man's life as authorised by his widow Maria Cole.
Roger Waters - Radio Kaos* (30 mins) Radio Kaos is a result of the vision and ideas of Roger Waters.
Club Culture* (60 mins) Investigating Acid-House style and music which is sweeping dramatically across the 'club' scene.
Richard Marx - Live at the Palace Hollywood* (60 mins) Fast and exciting - includes guest appearances from two former 'Eagles' and Fee Waybill.
John Lennon - Live in Network City (60 mins) The only major US concert, featuring Lennon's classic compositions 'Imagine' and 'Power to the People'.
***Represented by:** Gordon Mackenzie, Marketing Director and Dawn M. Stevenson, TV Sales Manager.*

RM Associates

Helmut Newton - Frames From The Edge* (93 × 60 mins) A portrait on the life and works on one of today's leading photographers.
La Boheme* (120 mins) Luciano Pavarotti and Mirella Freni star in a production from the San Francisco opera.
The Big Top* (50 mins) Jacques Lemay's circus ballet, directed by Norman Campbell is perfect family entertainment.
The Beauty Queens* (3 × 60 mins) A series about three women and their achievements and influence on the beauty industry today.
***Represented by:** Mr Reiner Moritz, Managing Director and Mr Neil Mundy, Director of Programmes.*

RPTA Ltd

Wild America* (70 × 24 mins) A stunning wildlife series filmed all over North America looking at the extraordinary wealth of creatures in their natural habitats.
The Southern Television Catalogue Hundreds of hours of excellent programming from children's series through operas, documentaries, dramas to feature films.
Acid From The Sky* (44 mins) Shot in Norway, Sweden, Germany and Britain this film explores the scientific complexities of air pollution and the damage to lakes and forests attributed to acid rain.
The Forgotten Garden* (52 mins) This fascinating film explores what happens when a large country garden ceases to be looked after by Man. But the wild garden is not an out-of-control horror story, natural controls take over.
Animal Crackers (26 × 5 mins) Zany animal talk with a human twist when human voices are put to animal antics.

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The World's Finest Opera and Dance Programmes

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Represented by: Richard Price, Managing Director and Michael Crawford, Euro Sales Director.

Scottish Television International

The Enchanted Glass (90 mins) For first time on British Television, the role and influence of Royal Family is subject to in-depth analysis.
Taggart (3 × 60 mins or 130' movie) Two new Taggart mini series, entitled Dead Giveaway and Root of Evil.
Reid About The USSR (3 × 60 mins) Jimmy Reid, a former communist, visits the Soviet Union and discovers whether Perestroika and Glasnost will survive.
Shetland Bus - War Without Flags (60 mins) Heroic story of the men who ran the escape route between Norway and the Shetland Isles during World War 2.
Rescue (13 × 30 mins) The work of a helicopter rescue team, with the only footage shot of the Piper Alpha disaster
Represented by: Mr Gus MacDonald, Director of Programmes and Mr Michael Trotter, Head of Programme Sales.

Screen Ventures

Project Crusade* (3 × 30 mins) Tim Severin's horseback journey to Jerusalem, tracing the original Crusade.
Tayarra - A Racing Legend (52 mins) The story of Tayarra, a camel racing legend and the life around this colourful and ancient sport.
Desert Island (52 mins) Unique environmental experiment on the Arabian desert island of Sir Bani Yas. Wildlife and ecological story.
The Dhows of the Arabian Sea* (52 mins)
The Monk and the Honeybee (3 × 30 mins) 90 year old Benedictine monk who has spent a lifetime trying to breed the perfet honeybee.
Represented by: Christopher Mould, Managing Director and Dominic Saville, Director of Sales.

SR Programs

Metros of the World* (3 × 27 mins) Ride on ten of the most fascinating metros in the world from San Francisco to Moscow.

SR Programs: Metros Of the World

The DeStalinization of Russia* (54 mins) A powerful group of personal stories of life under Stalin. How is he perceived now?
Scuba World (100 × 30 mins) Adventure, travel, exploration, under water beauty. Journey to the most exciting dive locations around the world
Fishing the West (140 × 30 mins) Good fishing techniques in worldwide locations. Scenery, wildlife, lake, river and deep sea fishing are shown.
Force Five (130 × 30 mins
5 feature films) Animated science fiction favourites, Starvengers, Gaiking, Grandizer, Spaceketeers and Danguard Ace.
Represented by: Stanley P. Darer, President and Susan Darer, Vice President.

S4C

East of the Moon (7 × 30 mins) A children's series of fairytales, combining both live action and animated stories; based on stories by Terry Jones.
In the Shade of the Palace (50 mins) A unique rock concert filmed at the Hybrid Club, Warsaw featuring bands from Poland, Wales and Russia. Star performers are Brigada 'S', an exciting new Russian band.
Satellite City (13 × 6 mins) Animation featuring a number of distinctive characters, each representing various elements of the weather.
Sunshine (1 × 6 mins) Short animated film about a young girl and her animal friends.
Prelude/Adagio/Caprice (3 × 6 mins) A series of visual sequences and images synchronised to sound and music; the elaborate visualisation of a piece of music.
Represented by: Christopher Grace, Controller of Marketing and Mari Beynon Owen, Programme Sales Executive.

Televentures

Lame Duck This new quality series is action adventure and suspense with a style of its own.
Something Is Out There It's a thriller, it's a space story, it's four hours of action adventure and now it's going to be a series as well.
Sonny Spoon The one hour series of action adventure spiced with clever humour and destined for a long run.
Jump Street The very successful one hour series from Stephen J. Cannell. Police drama with a twist.
Wise Guy A brilliant hard hitting action adventure one hour series for CBS.
Represented by: Arnie Messer and Ray Lewis.

Thames Television International

Hannay (6 × 52 mins) Robert Powell stars as adventurer Richard Hannay who returns to England after many years in Africa.
The Bit Part (86 mins) The Bit Part takes a lighter look at showbusiness.
The Return of Shelley (6 × 25 mins) Hywel Bennet returns in his highly acclaimed role as Shelley in this brand new series.
Twelth Night (165 mins) Richard Briers stars as Malvolio in Kenneth Branagh's prestigious production of Twelth Night.
Alias The Jester (13 × 10 mins) This BAFTA Award-winning animation film follows the adventures of Alias the Jester, a diminutive space traveller.
Represented by: Roger Miron, Director of Sales and Ann Hazell, Head of Sales.

Video Arts TV

Return Journey* (2 × 58 mins) Two outstanding documentaries produced for the BBC - Return to Peking/Return to Saigon
The Stars/The Planets* (13 × 30 mins) A fascinating science series looking at the intriguing world of the stars and the planets.
Equinox - Series 3* (39 × 52 mins) A further 16 hours to add to this widely acclaimed C4 innovative science and technology series.
Sex Change - Shock, Horror, Probe* (1 × 52 mins) A fascinating insight into the 'taboo' subject of transexuality.
The World At Your Feet* (5 × 52 mins) An international series of documentary films of walking great wilderness trails of the world.
Represented by: Jane Lighting, Managing Director and Jane Smith, Head of International Sales.

Virgin Vision

Pascali's Island (101 mins) Drama/Mystery of divided loyalties set on an idyllic Greek island at the end of the Ottoman Empire.
The Wizard of Loneliness (110 mins) Whimsical story of a young boy's journey from a cynical and isolated existence to happiness.
The Care Bears Adventure in Wonderland (72 mins) A magical family animation about a friendship and trust which combines the endearing Care Bears with Lewis Carroll's characters.
Driving Me Crazy (86 mins) A unique and incredible true life disaster movie by the highly acclaimed documentary maker, Nick Broomfield.
Belinda Carlisle Live (60 mins) First concert filmed during her 1988 USA Tour featuring hits from the album 'Heaven On Earth'.
Represented by: Mary Glanville, Manager TV Sales and Acquisitions and Isobel Hughes, TV Sales Executive.

Visnews Ltd

The Music Memories and Milestones* (4 × 56 mins) Relive the 1920's 1940's, 1950's and 1960's through original footage and music of the era.
Windows (52 × 26 mins) A collection of some of the World's most interesting Phenomena.
Fifty Years On (52 × 20 mins) Original cinema news reels from fifty years ago.
Crazy Capers (6 × 26 mins) A light hearted look at the world we live in.
The Great War* (26 mins) Archive footage to mark the 70th anniversary of the end of World War I.
Represented by: David Wratten, Manager International Relations and Peter Lamb, UK Sales Manager.

The Walt Disney Co Ltd/Buena Vista International

The New Adventures of Winnie the Pooh (26 × 30 mins)
Chip 'N' Dales Rescue Rangers (65 × 30 mins)
Magical World of Disney* (60 mins)
Disney Specials (60 mins)
Empty Nest (30 mins) Situation comedy.
Represented by: *Mr E. Borgerding, VP Buena Vista Int'l Television and Miss H. Yamine, Manager Sales and Distribution Walt Disney Co.*
USA

Yorkshire Television International

Romance on the Orient Express Best selling single drama ever to come out in Britain.
The Attic - The Hiding of Anne Frank Nominated for six American Emmys this year.
The Falklands War - The Untold Story Headline-maker all over the world.
Out of the Shadows Charles Dance stars in this romantic movie.
Natural Causes George Cole stars in this comedy thriller.
Represented by: Roy Gibbs and Brian Harris

United States

ABC Distribution Company

The Timberwood Tales (26 × 25 mins)
Cabaret

Ladykillers (97 mins)
Baby M (4 hours)
Moonlighting Fifth Season (60 mins)
Represented by: Mr Herbert A. Granth, President ABC Video Enterprises and Mr John T. Healy, President ABC Distribution Company.

Adler Video Marketing Ltd

Motoworld (40 × 30 mins) All the thrills, spills and excitement of motorcycling. Major international competitions, star interviews and much more.
The Pallette of Provence (46 mins) Explore a marvellous summer of performing arts, festivals, cuisine and culture in the beautiful South of France.
Shortcasts (800 × 3 mins) Short, newsworthy, timeless feature stories on human interest, sports, entertainment, health, money, etc.
War Correspondent - From World War I to Vietman (8 × 1 hour) Explores the impact of journalists in times of war and the lives of men and women who risked their lives to get the story told.
Kazantzakis (28 mins) The life of the author of 'The Last Temptation of Christ' and 'Zorba the Greek'.
***Represented by:** Larry Adler, President and Judith Jones, VP Sales and Production.*

American Programs International

Death Of A Son* (101 mins) Lyn Redgrave wages a battle against the man who injected her son with a fatal drug overdose.
Health Matters* (36 × 30 mins) Series covering such health issues as AIDS, cancer, heart attacks, women's health, high-tech medicine, etc.
Computer Dreams* (60 mins) Brand new special exploring the magic of animation.
Medsource* (120 × 90 seconds) A unique insert series of medical and health news reports.
America's Music (30 × 30 mins) Music series highlighting the legendary singers and band of the 40's.
***Represented by:** Midge Barnett, President and James Jackson, Executive VP.*

ARP Films

The Amazing Spider-Man (78 × 30 mins)
The Marvel Superheroes (65 × 30 mins) Superhero characters consist of The Incredible Hulk, Captain America, Iron Man, The Mighty Thor and Sub-Mariner.
The New Fantastic Four (13 × 30 mins) The adventures of Captain Fantastic, The Invisible Girl, The Thing and Herbie The Robot.
Star Blazers (77 × 30 mins) A space adventure of the Star Force on their mission to save Earth from destruction.
***Represented by:** Claude S. Hill, President - Anne B. Cody, Operations Manager.*

CBS Broadcast International

Katts And Dog (30 mins) A new action/adventure weekly half hour series in which a cop (Hank Katts) and his courageous dog, Rinnie (the great-great grandson of the legendary Rin-Tin-Tin) fight crime in today's high tech society.
Raggedy Ann and Andy A wonderful animated children's television show featuring Raggedy Ann and her brother, Andy, characters who have fascinated children in the United States for over 70 years. In the secret world of fantasy, Raggedy Ann and Andy come to life in Marcella's playroom and go off on whimsical adventures where anything and everything is possible, as they make an effort to help their friends in need.
The Twilight Zone (90 × 30 mins) Classic television series that places ordinary people in extraordinary circumstances. Thirty episodes are brand new, never before seen on television.
The Rebellion of the Hanged (3 × 75 mins) A colourful, adventure packed mini series about a band of peasants who rebel against the tyranny of the Mexican government around the turn of the century. This series, ablaze with drama, and human passion, is set in the rugged landscape of rural Mexico
***Represented by:** Rainer Siek, VP Sales and Marketing and Art Kane, VP Programmes*

CBI: Katts And Dog

Columbia Pictures International

Angels '89 (1 hour) The adventures of four young actresses, whose detective series is cancelled. In order to survive, they open their own detective agency, using their acting skills and what they've learned from portraying detectives on their series.
Days Of Our Lives Number 2 rated daytime series in the U.S. it takes place in the mythical town of Salem, which provides the setting for the dramatic events of the Horton family, their friends, neighbours and aquaintances.
227 (90 × 30 mins) Marla Gibbs stars in this family series about apartment tenants who struggle to keep their homes as the world goes 'condo'.
Trackdown (5 × 1 hour) A reality series focusing on New York and California law enforcement officers in the pursuit of parole violaters, working with tracker units of the parole system.
The Diamond Trap (2 hours) Story of a somewhat quirky New York police detective who tracks a female jewel thief to England. An international diamond caper, starring Howard Hesseman. Ed Marinaro. Brooke Shields, Twiggy and Darrin McGavin
Represented by: *Arnold Messer, Executive V.P. and Nicholas Bingham, President*

ARP Films: The Amazing Spiderman

Filmation

Choosing Victory* (90 mins) Special which profiles lives, careers, and training of five wheelchair athletes and their goal to compete in the 1984 Summer Olympics.
The International Outdoorsman* (26 × 30 mins) Action-packed outdoor adventure documentaries in which Jeff Hughes, producer of Dive to Adventure, expertly guides you through rattlesnake roundup; Kenya Camera Safari; spelunking, etc.
Teenage Mutuant Ninja Turtles* (13 × 30 mins) Animated, hot, hip action adventure spoof which offers blend of high adventure, science fiction and humour that appeals to children, teens and adults.
Focus on Teens* (5 × 1 hour) Package of one-hour dramatic episodes dealing with crucial problems in a teenager's life, such as gangs, drunk driving, AIDS, etc.

Columbia: Angels '89

Fatal Judgement* (2 hours) Patty Duke and Tom Conti star in this movie which is based on true story of a nurse who was accused of administering a fatal dose of morphine to a terminally ill patient.
Represented by: Alice G. Donenfeld, Executive VP and Carmela Spencer, Account Executive.

Fox Lorber Associates

The Dr. Fad Show* (26 × 30 mins) Fast paced children's game show which inspires ingenuity and creative direction. Exciting for the whole family
The Search for the World's Most Secret Animals* (13 × 30 mins) Children's wildlife series hosted by boys and girls who introduce other children to the wildlife of the world.
The Bluffers* (13 × 30 mins) Created by an Oscar winning animator, these lovable animals fight against ugly powers who try to destroy their kingdom.
Tell Me Why* (26 × 30 mins) Video Television encyclopedia that answers children's questions from animals to astronauts to tulips and tornadoes.

Fox Lorber: Likely Stories

Likely Stories* (4 × 1 hour) Today's hottest comedians including Danny de Vito and Billy Crystal treat everything from elections to 30's melodramas with irreverence.
Represented by: Richard Lorber, Presidôent and Olivia King Canter, VP International Distribution

Fremantle International Inc.

USA Today - The Television Show* (520 half hours - 104 hours) Production of GTG (Grant Tinker/Gannett) East, will feature the stories behind tomorrow's headlines. Its intent is to be the first look at tomorrow, not a rehash of today, covering topics of interest to everyone, including current affairs, sports, money, entertainment and fashion. Will be aired via satellite worldwide.
The Van Dyke Show* (13 × 30 mins) A former Broadway star joins his son in running a small-town theatre that's going down for the last time.
TV 101* (13 hours) Journalism teacher returns to his former high school to bring the school paper into the electronic age.
Close to Home* (13 × 30 mins) Relationship between a pre-teen girl and her father after the mother/wife leaves home to 'find herself'.
The New Gong Show* (175 × 30 mins)
Represented by: Paul Talbot, President and David Champtaloup, Senior VP.

Genesis International TV

The Judge (30 mins) Daily courtroom drama strip.
The Great Escape (30 mins) Weekly travel series.
Looking East (52 mins) Lifestyle and culture of the Asian people hosted by Yue-Sai Kan.
One World (52 × 15 mins) A view of world cultures and their people from an Asian perspective hosted by Yue-Sai Kan.
Represented by: Wayne Lepoff, President and Mario J. Machado, VP/International Sales.

Gilson International

Tattingers* Restaurateur Nick Tattinger returns to New York to run his popular night spot in this action-drama.
Mary Tyler Moore Project* (30 mins)Mary stars as an urban professional and single parent who falls in love with a widowed father of two.
Time Capsule: The 1936 Berlin Olympic Games* (2 hours) Through the Ultimatte process, the dramatic and pivotal year of 1936.....
St. Elsewhere (1 hour) Drama series set in a Boston hospital.
Hill Street Blues (1 hour) Critically acclaimed police/drama series.
Represented by: Ken Page, President and Anne Page, VP International Sales.

Hal Roach Studios/Quintex Entertainment

Little Girl Lost* (2 hours) Tess Harper and Frederic Forrest star in this inspiring story of a family fighting to adopt an abused child.
Lonesome Dove* (8 hours) Robert Duvall and Anjelica Huston star in this story about the last defiant wilderness of America. A love story and an adventure.
Spies Lies and Naked Thighs* (2 hours) A fast paced comedy about a secret agent and his friends.
Foxfire (2 hours) Emmy winner Jessica Tandy stars with Hume Cronyn and John Denver.
Face to Face (2 hours) Elizabeth Montgomery and Robert Foxworth star in this romance adventure.
Represented by: Regina Dantas, Sr V.P. and Carol Sussman, Director International Sales.

Harmony Gold

Around The World In 80 Days* (6 hours) Classic Jules Verne tale of an incredible and entertaining adventure where one man attempts to circle the globe in 80 days.
The Man Who Lived At The Ritz (4 hour) Based on A.E. Hotchner's bestselling novel. Story played out in the glamorous Ritz Hotel.
King of the Olympics: The Lives and Loves of Avery Brundage (4 hours) A true story depicting the life of Avery Brundage, the power behind the Olympic Games for 50 years.
Harmony Gold Presents* 17 dramas based on classic short stories featuring famous names as Robert Preston, Amy Irving.
Travellin' Gourmet* (13 × 30 mins) Food Connoisseur Mike Kalina's three month dining odyssey combines the best of food with the best of travel.
Represented by: David La Follette, President International and Aideen Leonard, Director of International Sales.

International Broadcast Systems

Superstars (13 × 30 mins) Personal interviews with the world's superstars! Available for broadcast and home video.
Australia Take a Bow (7 × 30 mins) Tribute to a great nation in its Bicentenary. Available for broadcast and home video.
NBA All regular season games, Play-Offs, NBA Finals, All-Star Game, Slam-Drunk Championship, Legends Classic, Lon Distance Shoot-Out, NBA Highlights.
Wall Street Journal Television The world's most respected financial reporting and commentary. 52 weekly half-hours, 4 quarterly reports, 250 financial highlights.
Captain Power and the Soldiers of the Future (22 × 30 mins) Still the only interactive live action adventure show for television.
Represented by: Earl Jones, Chairman and Jun Berkhimer, VP Network Relations.

ITC Entertainment

Onassis: The Richest Man in the World (4 × 1 hour) Incredible and sometimes scandalous story of how Aristotle Onassis amassed one of the world's greatest fortunes.

ITC Entertainment: Onassis

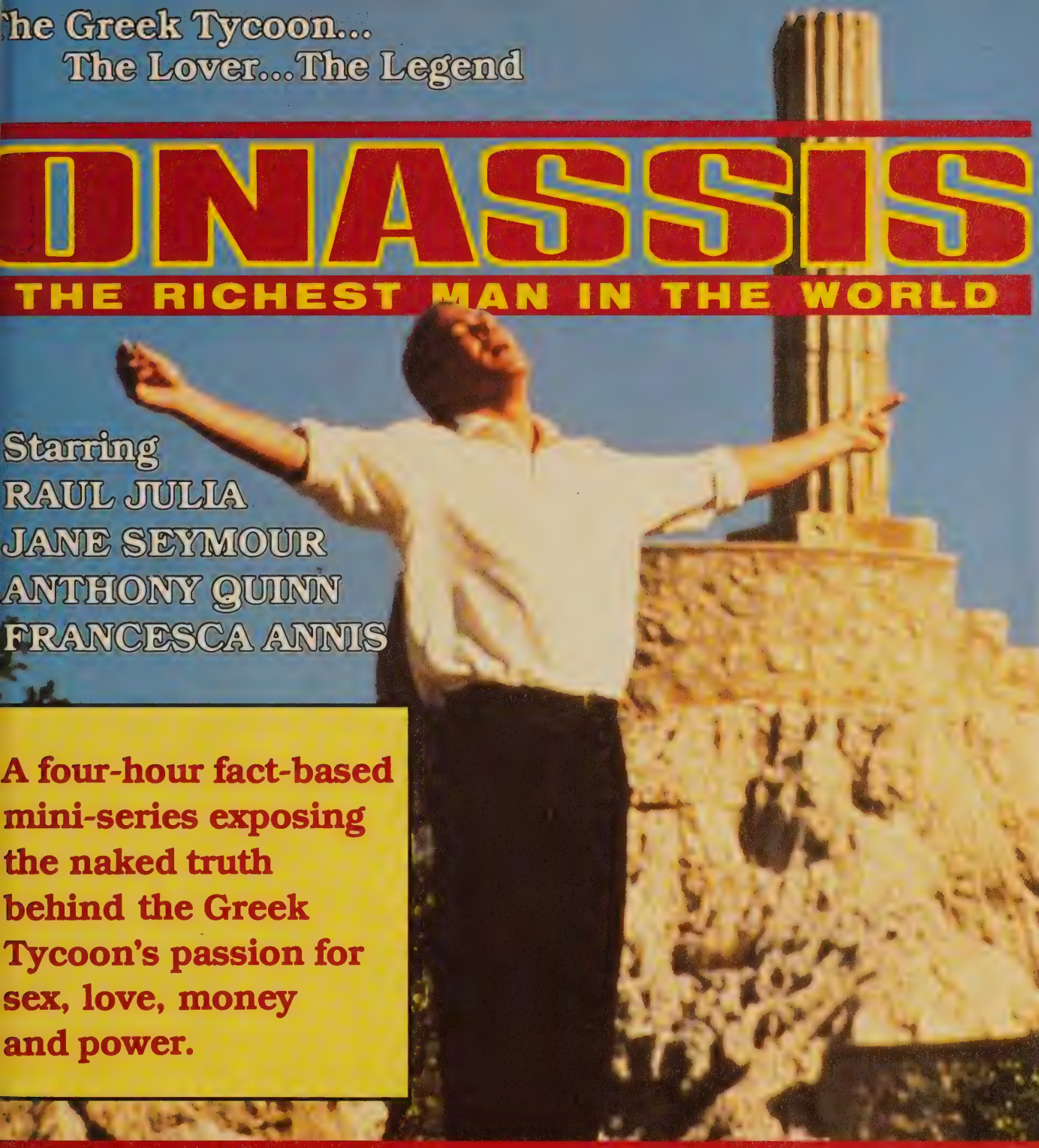
A Musical Celebration (1 hour) Julio Iglesias, Gloria Estefan, Jermaine Jackson, Sheena Easton, Sylvie Vartan in dazzling musical extravaganza.
David (2 hours) Uplifting story of how a mother's love her saved son's life after he was set on fire by his father.
Over the Edge (2 hours) Melissa Gilbert in psychological drama about mental health physician fighting to save a patient's life.
Ann Jillian Story (2 hours) Heroic and uplifting story of an actress who became inspiration to millions when she overcame threatening illness
Represented by: Jerry Leider, President and Jim Marrinan, Executive VP and General Manager International Division.

Joel Cohen Production and Distribution Inc.

The International Flying Disc Championship '88* (60 mins) Over 250 athletes from 12 countries compete in the most prestigious flying disc competition in the world
Musicalifornia* (13 × 30 mins) The hottest rock on L.A.'s club scene meet the heroes, the stars, the new sounds of tomorrow.
The Lost Maya City* (58 mins) Ricardo Montalban narrates this award winning documentary on the finding of the lost city by an international group of archaelogists.
Rock & Roll Palace* (26 × 30 mins) Hosted by Wolfman Jack, the living legends of R&R, singing their greatest hits. Groups like the Shirelles, the Platters.
Third Annual Diamond Awards* (2 hours) A non competitive annual musical spectacular featuring top recording artists like Bryan Ferry and ABC.
Represented by: Joel Cohen, President and Michael Cohen, VP of worldwide sales.

The Kay Arnold Group

Showtime at the Apollo, Harlem Variety Revue* (13 × 30 mins) Series starring such greats as Duke Ellington, Lionel Hampton, Nat King Cole, etc..
Last of the Great Explorers* (1 hour or 100 mins, or 2 × 1 hour) Renowned docu-



A four-hour fact-based mini-series exposing the naked truth behind the Greek Tycoon's passion for sex, love, money and power.

The Konigsberg/Sanitsky Company Presents
Raul Julia in Onassis: The Richest Man in The World
Starring: Jane Seymour Anthony Quinn Francesca Annis
Elias Koteas Beatie Edney Anthony Zerbe
John Kapelos Lorenzo Quinn
Directed by: Waris Hussein
Executive Producers: Frank Konigsberg Larry Sanitsky
Teleplay by: Jacqueline Feather David Seidler
Based on the book "Ari: The Life And Times Of Aristotle Onassis"
by Peter Evans
Music by: Billy Goldenberg Production Designer: Gil Parrondo
Costume Designer: Yvonne Blake
A Konigsberg/Sanitsky Production
in association with Television Espanola, S.A.

45 Seymour Street
London W1A 1AG
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New York, NY 10022
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ITC ENTERTAINMENT

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mentary of Lewis Cotlow's shocking, sometimes sensual odyssey throughout the world.
Rona Jaffe's Mazes and Monsters* (90 mins) Television movie starring Tom Hanks, Lloyd Bochner, Anne Francis, Vera Jiles, etc.
The Laff-A-Bits (132 × 5 mins) A world renowned series, a perennial starring Snub Pollard, Paul Parrott, etc.
Brighty of the Grand Canyon (90 mins) Adventures and misadventures of a free-spirited shaggy little burro, a boy and Joseph Cotten.
***Represented by:** Kay Arnold, President*

LBS International

Bonanza: The Next Generation (1 × 180 mins) Return to the Ponderosa and meet a new generation of Cartwrights. Young. Strong. Proud of the legacy which is theirs to preserve. The world's favourite western returns as this outstanding production recreates the strength, colour and timeless character of a legendary family of the American West.
Hit Squad (100 × 30 mins) With experts at stunts, special effects and hidden camera techniques, the Hit Squad delivers lightning-paced comedy in four different segments of outrageous humour.
A Child's Christmas in Wales (1 × 60 mins) An enchanting adaptation of Dylan Thomas' poem about a grandfather who shares the heartwarming memories of all his Christmases past with his dearly loved grandson. Stars Denholm Elliott.
Forever James Dean (1 hour) Documentary special based on the life of James Dean. Using exclusive newsreel footage and scenes from his films, 'Forever James Dean' chronicles the man behind the myth.
Horror Trilogy (1 × 75 mins) Three tales of mystery and suspense! A beautiful young woman whose greed and deceit create a deadly love triangle; a young executive who falls for the enigmatic daughter of a rich sheik; and a desperate couple's solution to the burden of an elderly relative.
***Represented by:** Henry Siegel, Presient and Chairman LBS Communications and Paul Siegel, President LBS Entertainment.*

Lorimar

Midnight Caller* (13 × 60 mins) Gary Cole is the star of this stylized series revolving around the wit and valour of an ex-cop who uses his position as a local talk-show host to solve crimes which baffle even the police.

Lorimar: Midnight Caller

Paradise* (13 × 60 mins) Lee Horsley takes to the saddle as a tenacious gunslinger in the old west who suddenly finds himself raising his sister's four children.
Studio 5B* (13 × 60 mins) The fast-paced world of television production is the vigorous setting for this new ensemble drama. At Studio 5B the action behind the scenes can be as exciting as what goes on the air.
Alf Tales (13 × 30 mins) This new animated series combines the charm of traditional fairy tales with the appeal of the characters from Alf Animated in timeless tales such as 'Robin Hood', 'Sleeping Beauty' and 'Cinderella'.
Wonderworks* (19 × 60 mins) From enchanting fantasy to real life drama, this series provides award-winning works of wonder for the whole family to enjoy. Each episode contains a new cast and storyline, brightening the screen with the magic of actors like Loretta Swit and Dick Van Patten.
***Represented by:** Michael Jay Solomon, President and Jeffrey Schlesinger, Senior VP.*

MCA TV International

Almost Grown* (1 × 120/12 × 60 mins) An engaging series cued off music from the 1950's to present in flashbacks, revolving around Norman and Suzie Foley's relationship and family.
Coach* (13 × 30 mins) A veteran university football coach must come to grips with the ethics of recruiting and running his team, as well as relating to his daughter, a college student.
Coming of Age (15 × 30 mins) Two neighbouring couples in a retirement village; the stories feature the conflicts between the husbands; one who feels he is too young to be retired, the other who is taken in with leisure activities.
Men* (13 × 60 mins) A drama revolving around the lives of four friends: a surgeon , a journalist, a lawyer and a policeman.
New Mystery Movies* (13 × 120 mins) Columbo starring Peter Falk; Palm Beach (tentative title) starring Burt Reynolds and Gideon Oliver starring Lou Gossett Jnr.
***Represented by:** Mr Colin P. Davis, President*

Orbis Communications

World Monitor (5 × 30 mins) A nightly review of world events hosted by former NBC News correspondent John Hart.
Unauthorized Biography (4 × 2 hour) The real stories behind some of the world's most famous, and infamous, faces.
Final Report (2 × 2 hours) Thilling investigative programs that shed new light on two fascinating criminal cases that have sparked controversy, debate and media attention.
Public People/Private Lives (26 × 1 hour) Hosted by Sarah Purcell. A revealing look into the private side of public personalities.
Spiral Zone (65 × 30 mins) Animated children's strip.
***Represented by:** John C. Ranck, Executive VP*

Orion Pictures International

Adderly (44 × 1 hour) Starring Winaton Rekert as a top agent struggling to return to the world of foreign espionage.
Cagney and Lacey (125 × 1 hour) Starring Tyne Daly and Sharon Gless.
The Murder of Mary Phagan (5 hours) Stars Jack Lemmon, Peter Gallagher. Rocked by the shocking murder of Mary Phagan, Leo Frank, despite his plea of innocence is convicted. After reviewing evidence and testimony, the governor is faced with an agonizing crisis of conscience.
Gathering of Old Men (92 mins) Starring Richard Widmark, Louis Gossett Jr. A contemporary drama of racial tension centering around a Louisiana sugar plantation coming undone when a white man is found shot to death in a black man's yard.

Orion: First Impressions

First Impressions (8 × 30 mins) Sitcom of recently separated father bringing up his 8-year old daughter in Nebraska.
***Represented by:** Ernst Goldschmidt, Chairman and Charlotte Ermoian, VP International Television.*

Premiere Film Marketing

Australian Dream Stars Noni Hazlehurst, Graeme Blundell. A witty, uncompromising expose of social and sexual mores in a typical, middle class Brisbane suburb, where all is not what it seems.
Call Mr Mr Brown Stars Chris Haywoodd, Vincent Ball. The suspenseful and ironic true story of Australia's 'Great Plane Robbery' of 1971.
Contagion Stars John Doyle, Nicola Bartlett. Suspense and terror reign supreme as an ambitious sales executive turns killer for no apparent reason.
Fade to Black Stars Dennis Christopher. A young man's love for film trivia and movie stars turns into a neurotic obsession ... then becomes a deadly game as he embarks on a bizarre and murderous rampage.
Heaven and Earth Stars Susan Anspach. Written, produced and directed by Ulli Lommel. The threat of nuclear war turns life in a small farm town into a living nightmare.
***Represented by:** Tom Broadbridge, Chairman and Bill Doyle, President.*

Producer's Services Group Inc

Days of Rage: The New Palestinians (90 mins) News special prepared from two months of dangerous, clandestine filming inside Gaza and the West Bank in the midst of the recent uprising.
Routes of Rhythm with Harry Belafonte (3 × 1 hour) A musical odyssey that tells the story of the most exciting and dynamic music in America today, tracing its origins in Africa and Spain, through the Caribbean, to the United States and eventually the entire world.
Painter's World (6 × 27 mins) Explores how and why paintings are made. The six programs look at the development of themes, conventions, conditions, and institutions that affect the practice of painting in the west, from the Renaissance to the present.
No Sense of Crime (30 mins) Two love stories from death row. A documentary about two women who have initiated and sustained intimate relationships with men convicted of murder.

James Taylor in Concert (81 or 55 mins) James Taylor, one of today's best loved singer-songwriters now performs for the first time in his own TV special, playing such favorites as 'Fire and Rain', 'Sweet Baby James' and 'Never Die Young'.
Represented by: Ms Louise Rosen, President and Ms Tracy Levin, Sales Associate.

Protele Inc.

Weddings of Malice (150 × 30) Magdalena's life turns to hell when forced to marry a man she doesn't love to save her famiy from ruin. Circumstances open her eyes and she suddenly finds unexpected happiness.
Den of Wolves (170 × 30 mins) Alejandro seduces Leonora then kidnaps the child she bears him in order to claim an inheritance. But Leonora comes back.... with revenge!
No One But You (120 × 30 mins) Betrayal is just a kiss away! Sibling rivalry turns into a deadly struggle for control of the Lombardo fortune and the heart of beautiful Raquel.
Diana Salazar (120 × 30 mins) A love that transcends the barrier of time brings Diana Salazar back to life 200 years later.
Amigo and Friends (104 × 6 mins) Amigo and Friends take children on amazing animated adventures in only six minutes! Each lively episode illustrates a complete theme.
Represented by: Mr Marcel Vinay, President and Dr Augusto Marzagao, VP-Director European Sales.

Radio Vision

Amnesty International Concert October 1988.
Nelson Mandela's 70th Birthday Tribute June 1988.
Tina Turner: Live in Rio
Go Global A weekly one hour music programme.
Cinemax Sessions(7 · 1 hour) The best of music from HBO.
Represented by: Kevin M. Wall, CEO and Karl T. Wall, CFO.

Reel Movies International Inc

Sci-Fi Series* (450 × 30 mins) Space Patrol - Tom Corbett - Space Cadet - Tales of Tomorrow Series - Great Science Fiction.
Killer B's Movie Package* (26 features) Some of the most famous and sought after films in movie history
Hollywood Interview* (14 × 30 mins) Legendary show business stars talk about their lives, movies and ups and downs in candid interviews.
Main Event Drag Racing* (16 × 60 mins) The wildest race cars in the world are featured, including funnycars, monster trucks and jet dragsters.
Outrageous Flirtatious Fun Package (32 × 60 mins) A teasing look at some of the most beautiful women in the world competing and having outrageous fun.
Represented by: Tom T. Moore, President and Lorri Logan, Administration Sales and Service.

Republic Pictures Corporation

Beauty and The Beast 1 hour series about a beautiful crime-stopping attorney and the powerful man/beast whose appearance belies his noble spirit and intelligence. Stars Linda Hamilton and Ron Pearlman as 'Vincent'.
On Trial Daily half-hour courtroom series using authentic courtroom footage of fascinating trials. Series will focus on life-and-death cases, news-making lawsuits, celebrity divorces, etc. Hosted by Nick Clooney.

Republic Pictures: Indiscreet

Liberace The official, exclusively authorized film biography of the late, internationally renowned entertainer, Liberace. Starring Andrew Robinson and Rue McClanahan.
Indiscreet Starring Robert Wagner and Lesey-Anne Down, the story of a debonair free-wheeling diplomat who falls in love with an actress while masquerading as a married man to preserve his bacherlood. An adaptation of the Cary Grant, Ingrid Bergman classic.
Jesse Lee Remick stars as a courageous nurse who helps the residents of an isolated California community an is put on trial for practicing medicine without a license. Based on a true story.
Represented by: Russell Goldsmith, Chairman of the Board and Joe Levinsohn, Senior VP International Sales.

Reeves Entertainment Group

Life's Most Embarassing Moments (24 × 30 mins)
Kate and Allie (122 × 30 mins)
That's Incredible Reunion Special (1 hour)
Adam
The Chisholms (16 hours)

The Samuel Goldwyn Company

April Morning Directed by Delbert Mann based on the novel by Howard Fast, starring Tommy Lee Jones, Chad Lowe, Robert Ulrich, Susan Blakely, Rip Torn and Meredith Selenger.
The Mothers In Law (54 × 30 mins) Hilarious, frenetic action. Among the familiar faces making guest appearances are: Don Rickles, Desi Arnaz, Rob Reiner, Jimmy Durante, Desi Arnaz Jr, John Byner, Ozzie Nelson, Mel Blanc, Larry Storch, Paul Lynde.
Cinderella Rodgers and Hammerstein's original music starring Lesley Ann Warren.
Oklahoma! Film versin of the famed Rodgers & Hammerstein musical starring Gordon McRae, Shirley Jones, Rod Steiger, Eddie Albert and Gloria Grahame.
South Pacific Film adaptation of Rodgers & Hammerstein's Broadway musical starring Mitzi Gaynor, Rossano Brazzi, John Kerr and Ray Walston.
Represented by: Ann Dubinet, VP International Sales and Michael Byrd, VP Operations.

Sunbow Productions

The Adventures of Commander Crumbcake (13 × 30 mins) Series combining puppets and live-action in exciting adventures which mix humour, satire and learning.
Georgie (26 × 30 mins) In 19th century Australia a young girl, her two brothers, and her parents lived in a suburb of Sydney. The heroine, Georgie, is seven years old. There is a secret attached to Georgie and the bracelet on her wrist is the key to this.
The Transformers (98 × 30 mins) This fast paced, high-tech struggle between good and evil is a top rated syndicated kids series in the U.S.
JEM (65 × 30 mins) A truly outrageous animated rock n' roll fantasy adventure packed with high fashion, romance and pop music.
My Little Pony N' Friends (65 × mins) Animated comedy adventure series featuring the My Little Pony characters, the Potato Head Kids, GloFriends and the Moondreamers.
Represented by: Mr Fred Cohen, Executive VP and Ms C.J. Kettler, Senior VP Distribution

Triangle Entertainment International

1988 International Race of Champions* (4 × 60 mins) Twelve of the world's greatest racing drivers compete in high speed, fender bashing combat to determine the real world champion of race car drivers. The 'IROC' series is the Super Bowl of motorsports that tests the true skills and ability of each individual driver.
Kids in Sports, What Price Glory?* (60 mins) This HBO documentary explores the trials and tribulations that young athletes must go through in order to achieve their ultimate dream; the Olympic Gold Medal. It deals with the rigorous training they must endure and all of the problems that are encountered in order to turn the dream into a reality.
Sexual Abuse of Children: Beyond the Secret* (60 mins) Another quality documentary from HBO that explores the ever increasing and alarming problem of sexual abuse of children.
Broadway Magazine* (52 × 30 mins) This weekly magazine show focuses on the exciting world of live theatre featuring a behind the scenes look at all the current smash hits on from the latest shows, and all the up to date news on what is happening on Broadway. Also featured will be segments from London and other exciting locations.
Slim Cooking* (65 × 30 mins) Richard Simmons, the exercise guru hosts this series and brings to you helpful hints and recipes that will show you how to lose weight the 'Slim Cooking' way.

Turner Broadcasting

The Making of a Legend: 'Gone with the Wind' Produced by the sons of 'Gone with the Wind's legendary producer, David O'Selznick, and narrated by actor Christopher Plummer, the programme offers a rare insider's look at one of the most magnificent accomplishments in motion picture history and the many people who made it happen. Combining interviews with cast and crew members, rare production sketches, screen tests and newsreel footage, the film weaves a compelling tale of the producer's quest to make the greatest movie in Hollywood history.
A Man for All Seasons Charlton Heston directs and stars in an adaptation of his award-winning play of the life of Sir Thomas Moore. Cast includes Vanessa Redgrave and Sir John Gielgud.
Pennies From Heaven Dennis Potter's stylish six part play with music follows the adventures, the mishaps and the yearnings of Arthur, a travelling song sheet pedlar, as he

Turner Broadcasting: A Man For All Seasons

tries to make his dreams and sensual desires fit the sugar promise of the lyrics he carries in his briefcase.

Tex Avery Special A celebration of the work of Tex Avery, the animation director hailed by his colleagues as a genius and by his audiences as the 'King of Cartoons'.

Journey's End The first production for television of R.C. Sherrif's renowned play about the British Army in the First World War, considered by many to be the definitive war drama.

***Represented by:** Mr Ted Turner, President and Mr Robert Wussler, Senior Executive VP.*

Vestron Television International

Crystalstone (94 mins) A wonderful family adventure, Crystalstone takes two young children on a mysterious quest for hidden treasures.

Dirty Dancing (95 mins) The phenomenal success that swept the nation with 0 million in box office sales can be yours! Don't miss this award winning super-hit!

Eyewitness To History: WWII (2 hours) An incredible insider's look at the events that led up to World War II with never-before-seen colorized footage of Eva Braun's personal films. This docu-drama special provides eyewitness accounts from survivors of the 5 year war.

Lighthorsemen (114 mins) This critically acclaimed action/adventure film takes 800 Australian Lighthorsemen on the last cavalry in history. Great family entertainment!

Midnight Crossing (96 mins) Academy award-winner Faye Dunaway, Daniel J. Travanti, John Laughlin, Kim Cattrall and Ned Beatty star in a twisted suspense thriller of murder, lust and greed.

***Represented by:** Strauss Zelnick, President and Julian Levin, Vice President.*

VPI

It's Showtime at the Apollo 23 episodes of singing, dancing and comedy hosted by entertainment greats like James Brown, Bill Cosby and Al Jarreau with perfomances by Terence Trent D'Arby, Natalie Cole,David Sanborn, LL Cool J., Ray Parker Jr and others.

A Duke Named Ellington (2 × 1 hour) Retrospective of one of the most prolific composers in history. Including performance footage and rare interviews with some of the musicians who worked with 'The Duke' as he developed his style that would change the sound of jazz.

True West (2 hours) Pullitzer Prize winning play by Sam Shepard. John Malkovich stars in this contemporary comedy about the turbulent relationship between two brothers.

Heartbreak House (122 mins) George Bernard Shaw's classic comedy about the English upper class at the onset of World War One.

The Dining Room (86 mins) Praised by critics for its wit and poignance, this play by A.R. Gurney Jr. is a funny look at life among the American bourgeoise.

***Represented by:** Kirk D'Amico, President*

Vestron: Lighthorsemen

Warner Bros Television Distribution

The Bourne Identity* (4 hours) Action packed spy thriller starring Richard Chamberlain. Based on Ludlum's blockbuster novel shot in Europe.

China Beach* (60 mins) Innovative vivid Vietnam epic exposes the courage, tenacity and fortitude of three women during the war.

Heartbeat* (60 mins) Compelling characterization of controversial women's Medical Group explores the special personal challenges in patient care.

Murphy Brown* (30 mins) Candice Bergen stars in this sophisticated comedy about a controversial TV reporter for a primetime news magazine show.

Just The Ten Of Us* (30 mins) Hilarious hijinks abound when an athletics coach, his pregnant wife and 7 children reside at a boys Catholic school.

***Represented by:** Bryan Hambleton, VP Sales and Admin. Europe, Middle East and Africa and Michel Lecourt, VP TV Distribution, French Speaking Territories.*

Warners: China Beach

Weintraub Screen Entertainment

Fresh Horses The compelling story of a young couple's obsessive and intoxicating love, based on the hit off-broadway play of the same title.

My Stepmother is an Alien A romantic comedy about a scientist searching for extraterrestrial intelligence who has an unexpected encounter when he bocmes involved with a beautiful alien.

The Karen Carpenter Story The true life story of Karen Carpenter - tracing her family's move from Connecticut to California, when Karen was 13, through the Carpenter's phenomenal recording success to Karen's tragic death by anorexia nervosa, at age 33.

The Deer Hunter

An Ideal Husband

***Represented by:** Guy Mc Elwaine, Chairman and Larry Sugar, Executive VP.*

WesternWorld

Almost You (90 mins)
Hollywood Insider (65 × 30 mins)
Children of the Stones (7 × 30 mins)
Pavarotti at Madison Square Garden (90 mins)

A MASTERPIECE OF LATIN AMERICAN LITERATURE NOW ON TV

The story of a naïve peasant who vows to walk miles carrying a cross as heavy as Jesus Christ's, if his beloved donkey is restored to health. When a narrow-minded parish priest refuses to allow him into church, a group of politicians and the yellow press try to expose him as a political agitator.
The Promise is one of the key Latin American novels. It has been published in 21 countries and adapted for the theatre and cinema.
(Palme d'Or at the 1962 Cannes Film Festival).
It has now been adapted for television by its author.

THE PROMISE

From the novel by Dias Gomes
9 hour mini-series

GLOBO TV
NETWORK-BRAZIL

THE PROMISE

Grimm's Fairy Tales (26 × 30 mins)
Represented by: Gary J. Worth, President & Chief Executive Officer and Julio Gonzalez-Reyes, Chairman

World Events

Denver, The Last Dinosaur (26 × 30 mins) Peppered with the pop culture of today's kids, this animated series capitalizes on the universal appeal of dinosaurs with engaging, non violent stories. Filled with magic, warmth and friendship the series revolves around the adventures of a fun-loving dinosaur and a group of ingenious young friends.
Saber Rider and the Star Sheriffs (52 × 30 mins) A futurist fantasy with a western twist, this series features Saber Rider and his posse of teen friends, the Star Sheriffs, who wage a battle for liberty and justice to protect the settlers of the new frontier from the raids of the evil Outriders.

World Events: Denver, The Last Dinosaur

Voltron: Defender of the Universe (126 × 30 mins) Action adventure set in the 25th century, this series depicts the adventures of a team of dauntless explorers who travel through space in individual spacecraft units that combine under the threat of attack to form the super robot, Voltron. Once united, the Voltron force establishes peace in the Universe.
***Represented by:** Edward J. Koplar, President and Brian Lacey, VP/General Manager.*

Worldvision Enterprises Inc

Internal Affairs (4 hours) Richard Crenna and Kate Capshaw star in this successful sequel to the miniseries Doubletake.
Unholy Matrimony* (2 hours) Patrick Duffy, Charles Durning and Michael O'Keefe star in dramatic film based on the true story of a bizarre murder case.
Starting From Scratch (30 mins) Bill Daily and Connie Stevens star in all-new family comedy series about a small-town vet and his ex-wife.
Daytime Dramatic Serials (1 hour) The three most popular dramatic serials on ABC: All My Children, General Hospital, and One Life to Live.
Christmas Specials 13 top-quality Christmas presentations featuring classic animated characters like Yogi Bear, Casper, Raggedy Ann and Andy and more.
***Represented by:** John D. Ryan, Press Chief Exec. Officer and Bert Cohen, Executive V.P. and Chief Operating Officer.*

WQED/International

The Explorers: A Century of Discovery* (90 and 60 mins available) Honours National Geographic Society's 100th anniversary. Features rare archival footage of major feats of explorers and adventures.
The Geometry of Life* (60 mins) Fourth episode of The Infinite Voyage. Voyage inside the human body to unlock secrets of DNA, the genetic code that governs all creatures. Breakthrough research on twins and genetic desease
The Search for Ancient Americans* (60 mins) Fifth Episode of The Infinite Voyage. Follows the great migration of Asians across the Bering Strait into the Americas, and the treasures the first Americans left behind.
Ring of Fire (4 × 1 hours) Extraordinary chronicle of ten-year voyage of two brothers through remote and exotic Indonesian archipelago.
Everest: The Mystery of Mallory and Irvine (50 mins) Probes the mysterious disappearance of possibly the first men to have reached Mt. Everest's summit during their 1924 expedition.
***Represented by:** Mary Herne, Director International Sales and Karen Rothrock, Manager of International Distribution.*

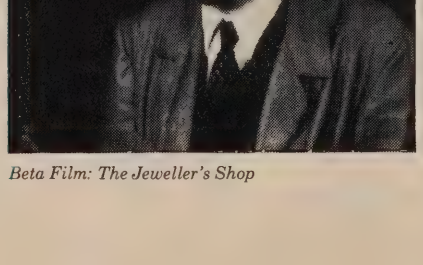
Bavaria Film GmbH

The Investigator (52 × 50 mins) Thrilling series of action-filled detective stories starring charming Inspector Faber.
Family Skeletons (135 mins) Gripping TV play about the murder in a 'decent' family.
Munchhausen's Last Love (108 mins) TV play about the romantic last love of the world's most famous 'Lying Baron'.
Reporters (6 × 45 mins) Vivid series about the explosive international topics seen through the eyes of two committed reporters.
Strong Room Zurich (18 × 50 mins) Yves Klein, the handsome hero of this series, investigates the mysterious contents of abandoned safes.
***Represented by:** Ms Rosemarie Dermuhl, Head of World Sales Television.*

West Germany

Beta Film

The Jeweller's Shop (90 mins) Burt Lancaster plays the lead role in this story about three couples from 1939 to the present based on a novel by Karol Wojtyla, Pope John Paul II directed by Michael Anderson.
The Sealed Train (4 × 68 mins) A portrayal of Vladimir Lenin's deportation in a sealed railcar from Switzerland to Petersburg.


Beta Film: The Jeweller's Shop

Blancaflor (90 mins) The 11th feature film in BetaFilm's collection of fairy tales.
Cosi Fan Tutte Mozart's Opera Buffa, directed by Jean-Pierre Ponnelle and conducted by Nikolaus Harnoncourt arrives as a new production.
Requiem (70 mins) Mozart's last composition was performed in the abbey church of Diessin, conducted by Leonard Bernstein.
***Represented by:** Jan Mojto, General Manager and Paul de Rooy, Head International Sales.*

Commercial Broadcasting Corporation CBC GmbH

Tracy (6 × 60 mins) Story of Australia's worst natural disaster as a cyclone hit on Christmas Day in 1974.
Paul et Virginie (6 × 60 mins) Based on the novel by Bernardin de Saint Pierre.
The Great Bookie Robbery (6 × 60 mins) Recreation of a legendary and unsolved robbery that shook Australia in 1976.; award-winner.
Lonesome Dove (8 × 60 mins) Based on Larry McMurtry's Pulitzer-prize winning saga of the American West; starring Robert Duvall, Tommy Lee Jones, Anjelica Huston, director Simon Wincer.
Body Business (4 × 60 mins) Thrilling suspense in the world of fashion.
***Represented by:** Helmut Hoffmann, Managing Director and Ute Knauer, Director of Aquisition.*

Jugendfilm-Verleih GmbH

The Curse (79 mins)
Asterix - The Big Fight Shooting not finished yet. Animated feature film.
***Represented by:** Juergen Wohlrabe, Chairman and Peter Freund, Head of Acquisition.*

DMB Filmproduktion

Childhood Prodigies (45 mins) The film presents young people who are obsessed with music and are considered to be highly gifted.
Jeunesses Musicales - The World Orchestra (30 mins) The International Federation of jeunesses musicales represented in nearly 40 countries round the world.
The Four Seasons - An Essay On The Music (45 mins)
For Eyes and Ears - From the Musical Box to the Acoustic Environment (45 mins)
Musicexpedition Asia - Sounds of Another Civilisation (45 mins) This film provides a documentary record of an experiment with exotic instruments and unusual playing techniques.
***Represented by:** Detlef Michael Behrens.*

Hellthaler International GmbH

La Saga de la Chanson Francaise (7 × 55 mins) Portraits of the most famous personalities of the French chanson.
Mozart (13 × 57 mins) Mozart's life and musical develoment filmed in famous cities important in his biography.
The Modern Jazz Quartett (60 mins) The grand 35th anniversary tour.
Curiosity Show (13 × 25 mins) Information can be fun. Educational children's programme and winner of Prix Jeunesse 1984.
Dawoland (4 × 15 mins) Meet the neat population of Dawoland. Children love the Knuddeldingers, the Schratzelns and the Undingers.
***Represented by:** Bernd Hellthaler, Managing Director and Heide Gotz, Sales Executive.*

Igelfilm GmbH

Stories From Elsewhere* (4 × 30 or 8 × 15 mins, 5 × 7 mins) Children's documentaries on how children live and what interests them

in far away countries.
Gertrud I & II* (2 × 12 mins) Gertrud is a fellow kangaroo in the zoo - the only person in fact who is not childish.
Traces* (46 mins) Documentary with victims of war who were rescued by the Red Cross International Tracing Service.
Your Neighbour's Son* (46 mins) Drama documentary which introduces into the socio-psychologic mechanism of torture and oppression under a military dictatorship.
Welcome to Life* (43 mins) Handicapped children who are warmly cared for by their families.
***Represented by:** Christian Lehmann*

Studio Hamburg Atelier GmbH
The Men From K3 (8 × 90 mins) The men from K3 portray routine detective work and in their investigations keep closely to reality.
Hitler - A Career (150 mins) Documentary based on the book by Joachim C. Fest who has created a new image of Hitler.
Liebling Kreuzberg (6 × 45 mins) R. Liebling is a lawyer in Berlin. Liebling's methods of work are pretty unconventional.
Peter Strohm* (1 × 90 mins - 26 × 45 mins)The work of the private agent starts when the police have given up and the C.I.D. have had no success.
Hallo Spencer (100 × 30 mins) Animation/ children show following the key character 'Elvis' and his friends.
***Represented by:** Gerd Richter-Kiewning, VP Distribution and Wolfgang Riehl, Marketing and Sales.*

TransTel
360 Degrees - Views of our World (9 × 30 mins) With Edmund Hillary through the Himalayas.
Health for All (13 × 30 mins)
Peter and his Toybox (3 × 30 mins)
Behind the Headlines (10 × 30 mins)
Athletics Today (26 × 30 mins)
***Represented by:** Gisela Baumhauer*

Wagner-Hallig Film GmbH
A.E.I.O.U., Red and Blue Animated paper/ sand and clay animation with funny language.
Huckleberry Finn and His Friends (26 × 30 mins) Very impressive series for boys and girls along Mark Twain's classic.
The Minikins (12 × 30 mins) People, only 8 inches high, fighting for survival in a world made for big ones.
La Linea The animated series shows Mr La Linea in funny situations he has to cope with.
Peter of the Elephant (100 mins) A young run-away boy, rescued by elephants earlier tries to save them from ivory hunters.
***Represented by:** Mr Thomas Wagner, President*

Yugoslavia

Yugoslav Radiotelevision/JRT
Medjugorje (27 mins) A documentary programme about pilgrimage to a hill near the Herzegovinian village of Medjugorje.
I See Your Boat At The End Of The Road (61 mins) Story of a sales-girl who keeps falling in love hoping it will end in marriage.
On Arid Land (87 mins) It is a work dealing with last days of war and first days of peace.
***Represented by:** Mr Borivoje Popovic, Director Programme Exchange Bureaux and Ms Ljiljana Zarkovic, Head Programme Exchange/ Co-production Department.*

Late listings

The following information was received too late to be included in the main section:

BELGIUM

GLOBE TROTTER NETWORK
History of Photography (25 mins) Animation – from the Camera Obscura to satellite photography. Niepce, Daguerre, Talbot, Georges Eastman etc.
In Search of the North Pole (25 mins) Animation – In 1909, The American R. Peary tried to reach the North Pole. How he did it.
In Search of the South Pole (25 mins) Animation – Scott and Amundsen's competition to reach the South Pole.
Vocanos (25 mins) Catastrophy in Pompei like as you were there – Volcanic zones today.

Everything About Computers (4 $11 25 mins) 3D Computer animation. Who invented the first computer? How to program your own computer.
Represented by: Alice Michalowski.

FRANCE

FRANCE MEDIA INTERNATIIONAL
Five Challenges for the President (5 x 52 mins) The problems Ronald Reagan's successor will have to tackle first and foremost.
Fortune of Fire (3 x 90 mins) Adaptation from Zola's famous book.
Women in War (5 x 52 mins) Remarkable portraits of women and their role in World War II.
Represented by: Martine Delort-Blondel.

GLOBE TROTTER NETWORK
How Things Work (52 x 25 mins) A new audiovisual concept that leads to the first TV & Video Encyclopaedia, on a very wide range of sciences and history and technology subjects.
Splash (120 x 5 mins) The funny adventures of the crazy little frog.
The Magic Elevator (140 x 4 mins) Coming out of his elevator, our hero transforms himself into the main character of the book he is reading.
Le Voyage D'Hiver (100 mins) East Berlin, Brussels. A broken family.
Kids Of The War (100 mins) The other side of the Falklands War.
Represented by: Stephane Dykman and Francois Deyris.

NORWAY

NORWEGIAN BROADCASTING CORPORATION
The French Kiss (27 mins) A film designed for those who have never kissed before. Winner of Prix Jeunesse 1988.
2048 – The Greenhouse Effect. The gradual destruction of the earth's ozone-layer will, according to scientists, result in an overheating of the globe and drastic changes in climate. Awarded at Prix Italia 1988
Represnted by: Sigrid Torjusson, head of Sales.

USA

GLOBE TROTTER NETWORK
A.G. Bell (25 mins) Everything you want to know about the invention of the telephone.
Samuel Morse (25 mins) The American Morse is obsessed to find a way of communicating quickly between two points. Looking at the Semaphore gave him some ideas.
Wright Brothers/Birth of Aviation (25 mins) How the two American brothers built up the first airplane in their bike shop.
Commandant Cousteau (25 mins) in the '40s, Cousteau was obsessed to go deeper underwater. He designed the first aqualung and never stopped. exploring the oceans.
Represented by: Ghila Krajzam

VIACOM INTERNATIONAL INC.
Roseanne (22 x 30 mins) A new comedy series starring the hilarious, wise-cracking Roseanne Barr as a housewife and hard-working mother of three.
The Great Escape: The Final Chapter (4 hours) A gripping sequel to the original blockbuster film, "The Great Escape", the survivors of a notorious World War II PoW camp return to Germany after the war to hunt down the cold-blooded murderers.
Sins of the Fathers (4 hours) The intimate story of two German families caught in tne pragmatic events of a rapidly changing world.
Gotham (2 hourts) Starring Tommy Lee Jones as a down-on-his-luck private eye hired to find a woman who has been harassing his client. The catch? She has been dead for ten years.
J. Edgar Hoover (2 hours) Treat Williams stars as the legendary Director of the FBI.
Represented by: Henry Schieff, Chairman Broadcasting and Entertainment Groups and Arthur Kananack, President Viacom Enterprises.

LONDON SCREENINGS

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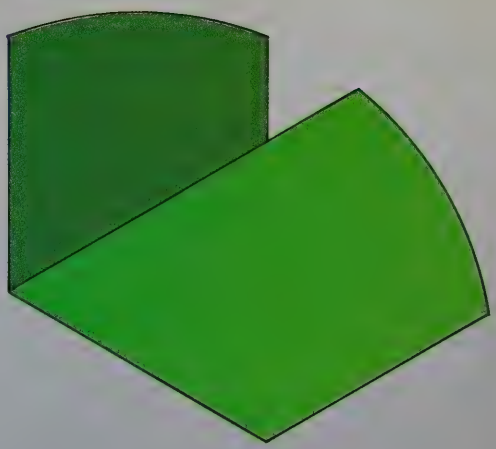

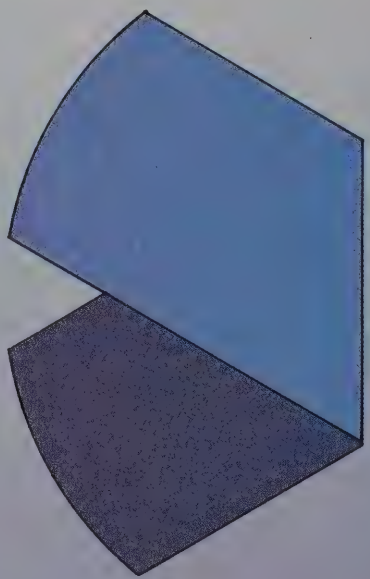

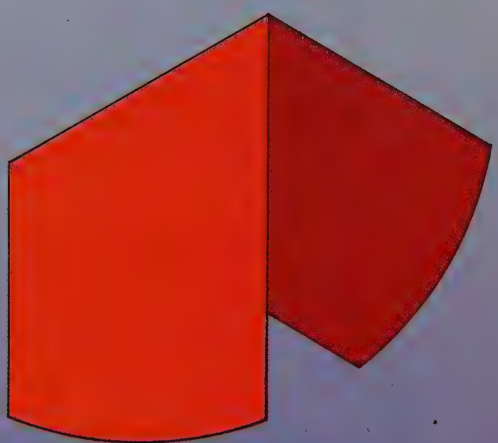

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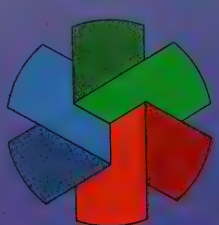

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PHILIPPINES: TV

(Foreign Shows)

Week ending August 14, 1988

Rank	Programme	Channel	Rating
1	Million Dollar Movies	2	21.2
2	The Real Ghostbusters	2	20.7
3	Highway Man	2	19.4
4	Great Disney Spectacular	2	16.5
5	Action on Screen	13	14.7
6	Twilight Zone	2	13.9
7	Studio 9	9	13.5
	Scarecrow and Mrs King	7	13.5
8	Tarzan	2	12.9
9	Miami Vice	7	12.3
10	McGyver	9	11.8

Source: Pulsitron TV Ratings Service AGB-Media Pulse, Inc.

HOLLAND TV:

August 1988

Rank	Programme	Channel Rating
1	Way of Life show	Neth. 2 22.6
2	Dempsey & Makepeace	Neth. 2 22.4
3	Terland, ter zee	Neth. 2 21.8
4	Jongbloed & Joosten	Neth. 2 20.8
5	PSV-AC Milan	Neth. 2 19.2
6	Aktua	Neth. 2 19.2
7	Atletiek	Neth. 2 18.6
8	Journaal	Neth. 2 17.8
9	Lime Street	Neth. 2 17.2
10	Studio Sport	Neth. 2 16.6

Source: Intomart

NEW ZEALAND: TV

Week ending September 24, 1988

Rank	Programme	Rating
1	Ravening Hordes	34
2	Coronation Street	24
3	A Dogs Show	24
4	Rugby Special	24
5	Sorry	23
6	Coronation Street	23
7	21 Jump Street	20
8	Neighbours	20
9	Frontline	20
10	Lace I (part 1)	20

Source: AGB Media
Note: This chart does not include news programmes, or coverage of the Olympic Games which occupied 15 of the top 20 places this week

GERMANY: Home Video

August 1988

Rank	Title	Distributor
1	Die Reise Ins Ich	Warner
2	Dirty Dancing	Vestron
3	Missing In Action III	Cannon/VMP
4	Jaws 4	CIC
5	Beverly Hills Cop 2	CIC
6	The Principal	RCA/Columbia
7	The Witches Of Eastwick	Warner
8	Auf de Schwingen des Todes	Starlight
9	Ist Sie Nicht Wunderbar?	CIC
10	Spaceballs	MGM/VA

Source: VideoMarkt-Hitparade

ITALY: TV

August 1988

Rank	Programme	Rating
1	TG1 News	26.48
2	Film: La Via Del West	23.79
3	Giochi Senza Frontiere (Games)	22.50
4	TG2 News	20.80
5	Film: The Cotton Club	20.67
6	Film: Destino di un'Imperatrice	20.28
7	Film: Sissi La Givane Imperatrice	20.24
8	La Signora In Giallo (serial)	16.80
9	Quark Speciale (documentary)	15.98
10	La Corrida (show)	15.20

Source: AGB Media

CANADA: TV

Week ending August 28, 1988

	CBC	Viewers (millions)
1	The National (news)	1.979
2	The Journal (news commentary)	1.727
3	CBC Sunday Report (news)	1.659
4	Disney Sunday Movie	1.5
5	Designing Women	1.424
	CTV	
1	The Cosby Show	2.625
2	Cheers (sitcom)	2.601
3	Night Court (sitcom)	2.584
4	Matlock (drama)	2.25
5	Emmy Awards	2.94
	Global	
1	Head of the Class (sitcom)	718,000
2	Growing Pains (sitcom)	689,000
3	60 Minutes (U.S.)	683,000
4	Who's the Boss	665,000
5	Wheel of Fortune (game)	497,000
	Radio Canada (CBC French)	
1	Dallas	1.2 million
2	Anne La Maison	818,000
3	Le TeleJournal	813,000
4	Samedi de Rire	725,000
5	Ce Soir	682,000
	TVA (Quebec regional net)	
1	Sais Moi un Dessin	1.206 million
2	Allo Ciné	1.18
3	Homme des Etoiles	1.165
4	Heritiers du Reve	924,000
5	Crimes en Solde	757,000

Source: A.C. Nielsen

IRELAND: TV

July 1988

Rank	Programme	Channel	Rating
1	The Dublin Village	RTE 1	45
2	The Dublin Village	RTE 1	42
3	The Dublin Village	RTE 1	38
4	The Cosby Show	RTE 1	37
5	A Fortunate Life	RTE 1	36
6	Matlock	RTE 1	36
7	The Cosby Show	RTE 1	36
8	Fields of Fire	RTE 1	36
9	Matlock	RTE 1	35
10	You Only Live	RTE 1	35

Source: AGB

UNITED KINGDOM: TV

Rank	Programme	Channel	Viewers (millions)
1	Eastenders (Thur)	BBC-1	18.7
2	Eastenders (Tue)	BBC-1	16.3
3	Neighbours (Thur)	BBC-	15.5
4	Neighbours (Tue)	BBC-1	15.35
5	Neighbours (Fri)	BBC-1	15.15
6	Coronation Street (Mon)	ITV	14.5
7	Neighbours (Wed)	BBC-1	13.9
8	Film: Never Say Never Again	ITV	13.4
9	Coronation Street (Wed)	ITV	13.2
10	Bread	BBC-1	13.0

Source: BARB

AUSTRALIA: TV

July/August 1988

Rank	Programme	Channel	Average Viewers (Thousands)
1	The Comedy Company	10	2,318
2	A Country Practice	7	1,946
	National Nine News	9	1,946
4	Hey, Hey, It's Saturday	9	1,899
5	Neighbours	10	1,886
6	60 Minutes	9	1,868
7	A Current Affair	9	1,799
8	The Cosby Show	9	1,679
9	Beyond 2000	7	1,592

Souce: AGB Research Australia

FRANCE: TV

Week ending September 11, 1988

Rank	Programme	Channel	Viewers (per cent)
1	Film: Tir Groupé	A2	36
2	Avis De Recherche	TF1	32
3	Sacrée Soirée	TF1	26
	Film: Série Noir Pour Un Nuit Blanc	TF1	26
5	Film: La Cage Aux Folles	FR3	25
6	Telefim: Seule Contre La Mafia	TF1	23
	Sebastien, C'est Ma Tournée	TF1	23
8	Film: Courage Fuyons	A2	18
	Film: Meurtrte D'une Créature De Rêve	A2	18
10	Film: L'Amour Propre	Cinq	17

Source: Médiamétrie

UNITED STATES: TV

Week ending September 11, 1988

Rank	Programme	Channel	Rating	Share
1	Miss America Pageant	NBC	22.3	44
2	The Golden Girls	NBC	21.2	38
3	Baby Boom	NBC	21.0	38
4	The Cosby Show	NBC	20.8	38
5	McGyver	ABC	19.9	18
6	Monday Night Football	ABC	19.1	33
7	Hope News Network	NBC	17.1	30
8	Full House	ABC	16.4	27
9	Who's The Boss	ABC	16.2	28
10	Cheers	NBC	15.3	26

Source: A.C. Nielsen.

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INTERNATIONAL EVENTS

October 14-18	**Cannes, France,** *MIPCOM (Tel: 499 2317)*
October 17-23	**Plovdiv, Bulgaria,** *16th Edition of The Golden Chest International TV Festival (Tel: 66 1149 Tx: 22581)*
October 21-23	**Bracknell, UK.** *National Video Festival. The Media Centre, South Hill Park, Bracknell, Berkshire RG12 4PA.*
October 23-30	**Milan, Italy.** *MIFED. Tel: 2-4997267/270*
November 7-13	**London Screenings.** *(Tel: 01-228 7459)*
November 14-18	**Blagoevgrad, Bulgaria.** *The Golden Antenna. First International Festival of Entertainment Television programmes.*
December 5-14	**Cairo, Egypt,** *Cairo International Film Festival (Tx:21781)*
	Houston, US, *NATPE*
January 24-27 1989	**Monte Carlo, Monaco,** *International TV and Video Market*
February 13-18	**Cannes, France,** *MIP-TV (Tel: 499 2317)*
April 21-26	**Stockholm, Sweden.** *Input '89. International Public TV Screening*
May 21-27	**Munich, Germany.** *Prix Jeunesse Seminar Conference (Tx: 251070)*
May 23-26	**Munich, Germany.** *Prix Jeunesse International (Tx: 521070)*
June 5-13 1990	

While every effort is made to ensure accuracy, TV World cannot be held responsible for errors in this information.

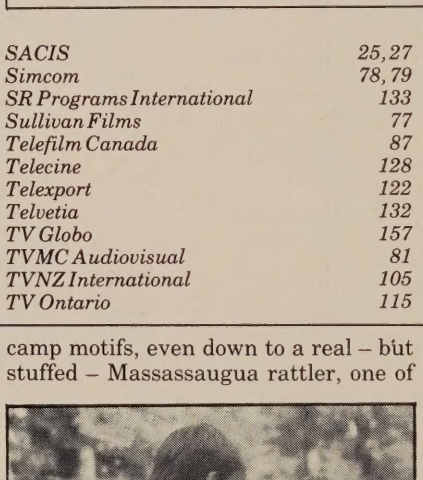
Looking for the next hit

► continued from p86

set so much and the director has another pair of hands. We go through their lines the night before, and when they come onto the set they're absolutely ready, and Kevin only has to tweak the performance a bit."

As Ratface comes over between takes to check his lines it's clear that the warm smile, the soft British accent and coaching puts the children at ease.

The boys standing around in the woods look only slightly different from contemporary campers. Argyle socks are matched with plaid shirts, cloth running shoes and baggy-knee-length shorts. Since Indian lore was big in the 30s, "a lot of stuff is authentic to the period," Sullivan noted, such as Indian artificats, headdresses, costumes and camp motifs, even down to a real – but stuffed – Massassaugua rattler, one of the most deadly snakes in southern Ontario.



Look of contemporary campers.

One annoying element in the shoot – besides flies and mosquitoes – was, noise. While campers and tourists generally stayed quiet when they realised a shoot was taking place, the jet aircraft overhead weren't so co-operative or infrequent.

It's almost picture-time, and again, Ratface is racing up the incline away from a furious Ryan. The momentum propels him right to the very edge of the drop into the river, and director Sullivan's voice calls out, confirming the presence of a crew member in the water, in case Ratface overshoots his mark.

On a day like this, in the summer sunshine, Ratface might just be forgiven if he was to overshoot, and drop off the edge into the cooling waters of the Eramosa river. ■

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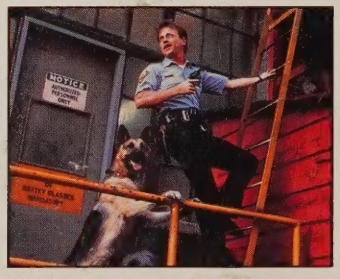
Their partnership proves dangerous—to those on the wrong side of the law.



With Katts' intellect and determination, and Rinnie's keen animal instincts, they fight to return the streets to honest citizens.

Katts and Dog is a half-hour weekly series produced by Herbert B. Leonard, whose many credits include the successful *Route 66* and *Naked City*.

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